

Vol. V.

No. 9

KUNKEL'S

MUSICAL REVIEW.

JULY, 1882.

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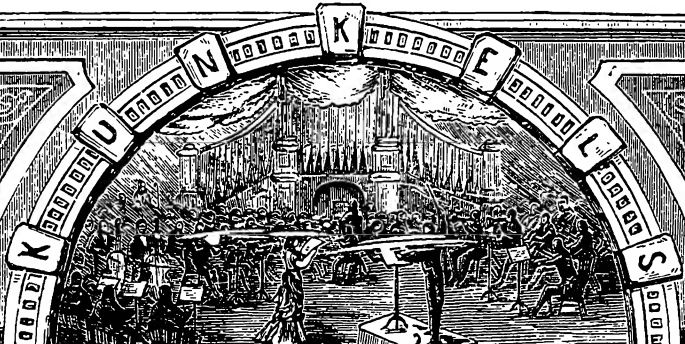
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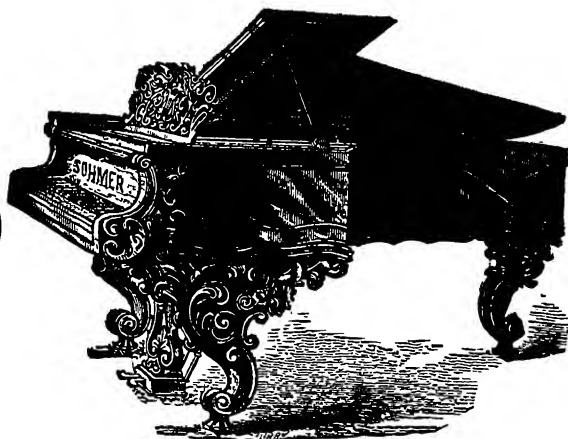
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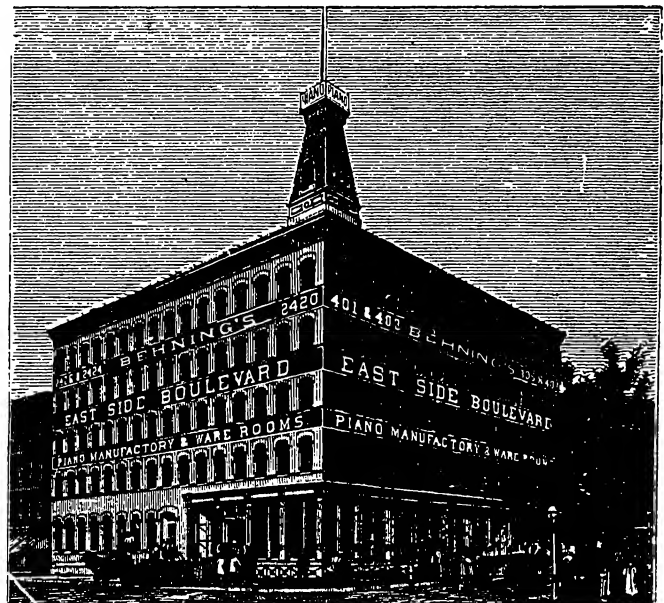
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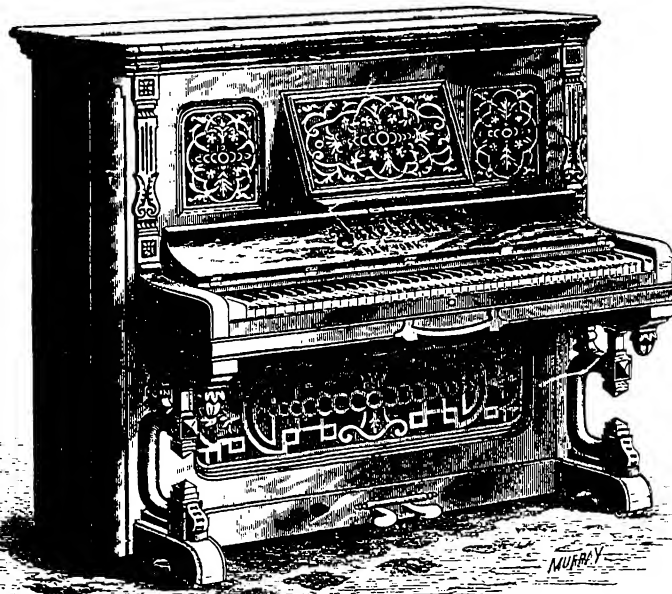
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DEVOTED TO MUSIC AND ART.

Vol. V.

JULY, 1882.

No. 9.

NICHOLAS LEBRUN.

ANY one looking at the subject of our sketch, would suppose that he had before him a man of from forty-five or fifty years of age. But the fact that he has been a prominent figure among the musicians of St. Louis and the West since 1842, corroborates his statement that he is now in his sixty-fourth year. To be more exact, Nicholas Lebrun was born at St. Avoird, Department of the Moselle, France, on May 31, 1819. His father, Anselm Lebrun, was of pure French stock; his mother, *nee* Angélique Gruenewald, was descended from a family of German musicians. Her father, who was organist at the town church, had the reputation of being one of the greatest *extempore* performers known, and astonished many an artist with his brilliant and complicated offertories and *sorties*.

That music became Mr. Lebrun's profession was due to an accident, or rather an act of charity. A certain German music teacher, on his way to the interior of France, reached St. Avoird in very destitute circumstances, and, unable to further proceed on his journey, applied for assistance to the father of Nicholas, who kept a *café*, where young Nicholas was then acting as *garçon*. The assistance was granted, and in return, the German gave the boy lessons upon the flute. The youth's progress was remarkable. At the end of the first quarter, he was able to play in an orchestra, and to write down any melody after a few hearings. The success of his first pupil raised the reputation of the poor teacher to the highest point, and thenceforth his entire time was taken up by the pupils who flocked to his lessons. A string band and a reed band were soon organized from among his pupils, and in each young Lebrun played flute and piccolo.

Cornet playing was then in its infancy, and the very first time young Lebrun heard one played, he determined to "try his luck on the instrument." Under promises of his being "ever so good a boy," his father promised to buy him a cornet or piston, which came to hand after three months of impatience and sleepless nights. It was, like all cornets of the time, what we would now call a two-valve cornopean. His success as a cornet player was simply astonishing. As soon as the three-valve cornet was invented, he procured one, and soon afterwards was appointed leader of the band. He then took lessons in thorough-bass and harmony, and as soon as he could get away, left for America, landing in St. Louis, which had not over 25,000 inhabitants, on his twenty-third birthday, May 31, 1842.

Soon after his arrival, Mr. Lebrun was appointed leader of the band of the "Missouri Dragons" of St. Louis, the first brass band organized west of the Father of Waters. In the fall of 1843 he went to New Orleans, and during that season led the band at Stickney's Amphitheatre, where his compositions attracted the attention of the profession. From 1844 to 1847, during a four years' season, without intermission, he conducted the band of Mabie's Circus. In 1847 and 1848 he was, with Major Downing, Dave Hall and others, a member of Ned Kendall's Band, then engaged with Dr. Spaulding's Circus. From 1848 to 1858 Mr. Lebrun operated in St. Louis with great success. As music for brass bands was then not to be had for love or money, his success was due at least as much to his compositions as to his playing and conducting. He led the orchestra at Stoke's Amphitheatre during its entire existence, had continual engagements at the principal theatres, and was the band leader of the crack military organization of St. Louis.

In 1858, his wife's continued ill-health induced Mr. Lebrun to go to France, where he located with his family in his native town. He could not be satisfied with absolute rest, and, to while away his time, he organized an amateur brass band, which is still in existence, and is conducted by one of his nephews.

The war of the rebellion so unsettled values, especially in St. Louis, that in 1861 remittances from America ceased almost entirely, and he once more put to practical use his knowledge and experience, accepting the position of conductor of a musical society at Autun, France, of which the Marquis de St. Innocent was President, Giovanni Duca, Vice-president, and Prof. Louis Séguenot, now of St. Louis, Secretary. Here Mr. Lebrun was also pressed into service as a teacher of English, giving unqualified satisfaction. In 1864 Mr. Lebrun left his position at Autun to return to St. Louis, where he resumed his musical duties.

In 1870 Mr. Lebrun retired from the field of music making, and entered that of music selling. In this new sphere he has been at least as successful as in the enterprises of his younger days. His extensive acquaintance, his well-known integrity, his knowledge of men and his business tact, have enabled him to



NICHOLAS LEBRUN.

build up a business in small instruments and musical merchandise, which ramifies from Maine to California. His importations are very extensive, and to give but one item, it is doubtful whether any other house in the United States imports so large quantities of violin strings. Mr. Lebrun's establishment is not a very large one, but it is a very full one, every nook and cranny being filled with merchandise; and the numerous express and freight wagons that visit it, prove that it is lively as well as full. The estimation in which he is held by those who know him most intimately, is shown by the fact that he is now serving his twelfth consecutive annual term as President of the "St. Louis Musicians' Mutual Aid Society."

Among his compositions may be mentioned "Frozen Quicksteps," an account of which was given in a former volume of the REVIEW, the official "Lincoln's Funeral March," now played only at the funeral of members of the St. Louis Musicians' Society, and said to be a very fine composition, and the quickstep, "To Victory," (composed during the Cass and Butler campaign) which appears in this number of the REVIEW, arranged for the piano, and which will give a good idea of the dash and style of Lebrun's compositions.

PATTI'S CHILDHOOD.

RICHARD GRANT WHITE thus chats of his reminiscences of Adelina Patti in the June number of the *Century*:

"The season of 1859 was remarkable for two musical events—one the first complete performance in America of Mozart's 'Zauberflöte,' the other the first appearance of a new and very young prima-donna. On one of my visits some years before to Madame Barilli-Patti, before mentioned, whom I found to be a very motherly looking, if not matronly seeming, woman, who showed all of her forty-five or fifty years, I observed a slender, swarthy, bright-eyed little girl, in short skirts, who ran into the room and chirped at her mother, and ran out of it, caroling as she went through the passage-way, and then ran in and out again in the same fashion, until the middle-aged *prima donna* with whom I was talking called out, rather sharply—'*Adelina, tacete, e venite a me, o andate via.*'"

"The child chose to come, but soon she left her mother's side for mine, and then, with the freedom of Italian childhood, she who was to be the '*diva Patti*' of the present day, half sat upon my knee, swinging one little red-stockinged leg as she glanced from her mother's face to mine. I asked Madame Barilli-Patti if her little daughter promised to be a singer like her sisters and her mother, to which she replied, '*lo spero; lo credo.*' And then, '*Canta un poco, Adelina, per il signore;*' and she suggested something, whereupon the girl, without leaving her perch, sang, like a bird, a little Italian air that I did not know, and soon ran away on some childish errand. I did not see her again before she made her appearance on the 24th of November, 1858, as *Lucia*—of course, Donizetti's *Lucia*.

"Meantime, she had been taught by Maurice Strakosch, who had married her eldest sister, and I suppose by her half-brother, too, Antonio Barilli, an excellent master, who 'formed' many of the best amateurs in New York. But to be with her mother must have been a 'liberal education' in music; and the examples before her night and day, the very atmosphere she breathed, tended to foster her musical talents. All that she had to furnish was voice, intelligence, and practice. Her *debut*, it hardly need be recorded, was a very remarkable performance considering her age. She was but sixteen years old. Her voice was a flute-like, flexible soprano, which she delivered with purity and managed with great skill and taste. Still, she was not even in vocalization a *prima donna*; moreover, her voice lacked amplitude, richness, power, and her manner, although not awkward or constrained, was that of a very young girl. But her capabilities were at once recognized by her audiences, and her future was foretold by her critics, although at that time, musical criticism in New York was fallen very much below the point at which it stood five years before, and that to which it has risen since. The attention of American newspaper readers was concentrated upon other topics. John Brown had just been hanged. The mutterings of the great civil war in the not remote distance were of more interest than the chanting of heavenly cherubs would have been. Of Adelina it was remarked, however, that she was 'one of those rare singers who appear at long intervals on the musical horizon, to revive, not only the hopes of managers, but the enthusiasm of the public.' This was immediately after her singing *Lucia* and *Anna* the first time, after which she went on from triumph to triumph."

"Now, Amos," she said, "that's just like your extravagance; throwin' money away for insurance. You know that when you had the house insured they valued it at only \$2,000 when it is worth \$3,000 if it's worth a cent. Now if you should die I'd only get two-thirds value. How big an insurance did you get?" "A thousand dollars." "A thousand dollars!" exclaimed Mrs. Teaberry; "Well, you got ahead of the insurance company that time, Amos."—*Oil City Derrick*.

Kunkel's Musical Review.

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WITH this number, the editor begins the fourth year of his connection with the REVIEW. He sends a cordial greeting to his unknown friends of three years' standing, as well as to those of more recent date, and hopes that three years hence will find them all alive, well, and staunch friends of the REVIEW.

THE biggest day yet for the REVIEW was the 16th of the past month, which brought an accession of one hundred and sixty-three new subscribers to our list. We are not getting so many every day, not by any means, but we expect to average that number in due course of time. Ninety-eight of these were in one list, from Kansas.

THOROUGHNESS is always desirable, one-sidedness always to be deprecated. He who would enjoy the greatest satisfaction from the practice of any art should strive for perfection in that art, but he should also gather as large a stock of information as possible on all other subjects. Depth in one direction does not compensate for the loss of breadth of character and sympathies. No one now-a-days becomes eminent who is not a specialist—few become eminent who are only specialists.

WOMEN seem to have no place as creators in the highest branches of art and literature. This is strikingly the fact in music. Theirs it is to inspire rather than to produce. Back of all that is greatest in art and literature, there is always, as a moving cause, the love of some woman. With perhaps the exception of Handel, whose inspirations, by the way, were not a little tinged with plagiarism, the great musicians have composed their greatest works under the influence or for the sake of woman.

NOW-A-DAYS, it is too much the fashion to give instrumental music a pre-eminence over vocal music to which it is not entitled. If one-half the time given to learning to thrum the piano in many of our seminaries were given to the study of singing, under some competent teacher, the results would be more satisfactory to all parties concerned. To rise no higher than the bread-and-butter standpoint, who does not know that a good soprano in any large city can get more for her services as a choir singer, on Sundays, than her sister pianist (perhaps a far more capable musician) can earn in an entire year's hard drudgery as a teacher? With a brisk demand for good singers, and the market glutted with pianists of all grades, it seems very strange that people with no special talents for the piano persist in trying to become pianists, and sometimes neglect the training of voices which, if trained, would have some financial value.

MUSICAL INTERPRETATION.

IT is related, upon good authority, that Schiller's reading of his own masterpieces was such as to rob them of all their beauty, and it is well-known that Berlioz, the giant of orchestration, could not play well any of the instruments composing the orchestra, nor even the piano. Similar instances might be multiplied indefinitely, to establish and illustrate the fact that the power of creation and that of interpretation are distinct. Booth could not have written Hamlet, but Shakspeare (an indifferent actor), could not have played it like Booth. Undoubtedly, the rôle of the creator is the greater of the two, but, for the public at large, that of the interpreter, especially in music, is quite as necessary—we had almost said as important. It takes a great artist to adequately present the compositions of a great composer, and when such an one appears, we confess that we do not like the sort of sneer contained in the words so often used: "he is *only a virtuoso*"—a sneer which even Rubinstein had to endure in some quarters, until his important compositions had brought him forward as a creator as well as an interpreter.

The fact is, that the power to adequately interpret a composition implies a capacity for thoroughly understanding its inner meaning as well as its outer form, and a power of re-creating, so to speak, the conceptions of the composer. All true interpretation of a musical work is, in effect, a re-creation thereof.

Being to a certain extent a creator, the interpreter necessarily injects into his interpretation something of his personality, and as his personality is not that of the composer, it is safe to say that few compositions are ever rendered precisely as they were conceived by their authors. Take, for instance, a half dozen first class pianists and let them play in succession a Beethoven sonata or a Chopin nocturne, and, while they will diverge but little in their phrasing—while they will substantially agree in all that regards the form of the composition, it is safe to say they will all differ, more or less, in the *tempi*, shading, etc.; in a word, in those things which are the means of expressing the inner meaning of the work, and that because, as we have said, the composition has become tinged with the subjectivity of the players, and reflects, in part, their present or prevailing moods.

This fact adds not a little to the difficulties of the criticism of musical performances. The critic has also his moods, his individual mental peculiarities, and according as he resembles or differs from those to whom he listens, he is likely to give them credit for having more or less thoroughly entered into the spirit of the composition. In this he may be right, but he may also be wrong, and his dictum, in this respect, is, after all, but the expression of his own taste in the matter. This makes criticism more difficult, we say; we do not mean that it makes it impossible. Taste can not be weighed nor measured; it can not be reduced to any universal standard, and yet it is a real, innate power of the mind which can be, and is, developed by practice and observation.

A Booth and an Irving may read Shakspeare differently, and critics may not agree as to the relative excellence of their interpretations, but when a third-rate actor appears upon the stage and changes pathos into bathos, or "tears a passion to tatters," there is and can be but one opinion. When Rubinstein and Buelow give different readings of the same selection, some critics may prefer the intellectual precision and classical beauty of the latter; others, the soulful vigor and romantic dash of the former; but, when some bungler, say, at a "benefit concert," attempts the same selection, the evident failure not only to grasp the author's meaning, but also to extract from his production any meaning whatever, takes the performance outside of the class of performances concerning which critics can disagree, and leaves to those critics who must give

public expression to the views of all, but one care—that of tempering the truth with mercy, as far as possible.

Is it to be regretted that the reproductive artist must perforce tinge with his own personality the works he reproduces? We think not. True, we can not but regret, for instance, never having heard Chopin play his own nocturnes, but how can we tell that his own playing of them would have pleased us more than that of other great pianists whom we have heard? It would certainly be pleasant to know that this or that work was executed in exact accordance with the composer's intention, but, after all, we are certainly gainers by the fact that different executants present these works in different manners. A beautiful composition is like a beautiful landscape—it discloses new beauties under every varying light. If we could, we would not have a landscape always in the glare of noonday, with its sharp contrasts of light and shade: we love to see it when awakening day first opens his dewy eyes upon the scene; we find new delight in it when the last rays of the dying sun wrap it in golden glory; we are charmed with it when the peace of nature falls like a benison upon it, and our souls rejoice within us when, with blare of his thunder trumpets and with flash of his angry eyes, the Storm spreads his misty banners over it and stalks over woodland and meadow, over mountain and valley, terrible and sublime. It is beautiful in the spring, with its bursting buds, leafing trees and swelling rills; beautiful in the full glory of its summer vegetation; beautiful when autumn paints its woodlands with a thousand varied hues; beautiful in mid-winter, decked in its robes of spotless white and its icy diamonds; ever the same landscape, yet never quite the same—beautiful ever, but not with the same beauty.

If we could have but one view of a landscape, if we were compelled to choose one painting of it out of many, doubtless we should make a selection; but we can not help but prefer the many views to any one of them. So too, if we could hear but one rendering of a musical masterpiece, we should doubtless have a choice of artists, but we think it an inestimable advantage that musical compositions are not as pictures which are unchangeably fixed upon a canvass by their creators, but rather like God's own landscapes, whose beauties are varied and multiplied by every change in the mood of nature.

PROBABLY it is unnecessary to state to our readers that all the music which appears in the REVIEW is published in sheet form by our publishers. It may be of interest to them, however, to state that if they can not readily obtain it from their local dealers, they can generally obtain it forthwith from the agents for the "Royal Edition," whose names appear on page 320. If it be not convenient to reach any of them, an order sent direct to the publishers will receive immediate attention.

AN eminent chemist once remarked that the most powerful and universal solvent was common water, which by reason of its presence everywhere and constant use was scarcely recognized or thought of as a chemical. It is just so with music. Music is one of the most important factors in our social existence, but its universal presence and the quiet manner in which it permeates everything cause its real character to be overlooked by the thoughtless.

WE publish, in another column, a few of many testimonials to the merits of Kunkel's Pocket Metronome. A very little exertion will enable any of our readers to become the possessor of one of these handy little instruments. Remember—two new subscribers will bring one to the person sending them.

"I'M LOSTED."

"I'm losted ' could you find me, please?"
 Poor little frightened baby!
 The wind had tossed her golden fleece,
 The stones had scratched her dumpled knees,
 I stooped and lifted her with ease,
 And softly whispered, "May be."

"Tell me your name, my little maid,
 I can't find you without it."
 "My name is Shiny-eyes," she said.
 "Yes, but your last?" She shook her head;
 "Up to my house, 'ey never said
 A single fling about it."

"But, dear," I said, "what is your name?"
 "Why didn't you hear me tell you?"
 Dust Shiny-eyes. A bright thought came:
 "Yes, when you're good; but when they blame
 You, little one—is't just the same
 When mamma has to scold you?"

"My mamma never scolds," she moans,
 A little blush ensuing.
 "Co't when I've been a-fowing stones,
 And then she says (the culprit owns),
 'Mehtabel Sapphira Jones,
 What has you been a-doing?'"

—Wide Awake.

BEETHOVEN.

SHOULD a vote be taken among those most competent to judge, to determine who, in their estimation, was the greatest musician that has ever lived, there is but little doubt that Beethoven would receive a handsome majority over all competitors. Unlike Wagner, of whom we spoke in our last issue, he was no theorist. His was the work of a genius, creating the beautiful because he felt it to be beautiful, without inquiring, and probably without caring, why it was beautiful. To-day his works are commented upon, often in a ridiculously fanciful manner, but they can hardly be said to be criticised.

This giant of music, as his name, *van Beethoven* indicates, was of Dutch extraction, his family coming originally from a village near Louvain. They had, however, removed to Bonn, where his father and grandfather were both members of the Court band of the Elector of Cologne, long before the birth of the great man, which occurred at Bonn on the 16th or 17th of December, 1770, as would appear from the baptismal register of the parish, although Beethoven himself believed the date of his birth to be 1772.

Beethoven's father set him to studying music in his fourth year, but, strange as it may seem, it was not until some six years later that he began to take a real interest in its study. Until then, his father

"—and the roll in company
 Worked away at his genius faithfully,"

but, unlike Hieronymus Jobs, in his case it seems to have been to some purpose, for, having gone to a certain point under compulsion, his genius manifested itself, and developed steadily and rapidly, so that he was less than twelve years old when, his teacher, Neeff, wrote of him as "playing with force and finish, reading well at sight, and, to sum up all, playing the greater part of 'Bach's well-tempered Clavier.'" He added: "This young genius deserves some assistance that he may travel. If he goes on as he has begun, he will certainly become a second Mozart." It was at about this time that he began to compose; his first notable compositions being probably a song: "*Schilderung eines Madchens*," and three sonatas for piano solo. In 1787 Beethoven made his first journey to Vienna, where he met Mozart, who asked him to play, but, thinking his performance had been previously rehearsed, paid but little attention to it. Beethoven noticing it, got Mozart to give him a subject. Inspired by the occasion, the young genius played so marvelously that Mozart, stepping noiselessly into an adjoining room, where a number of his friends were assembled, bade them listen, adding: "He will make a noise in the world some day or other." In the latter part of the year 1792 Beethoven left Bonn on what was intended as a second visit to Vienna, but which turned out to be a permanent removal. Here he began in earnest the career which has made him forever famous. He now made many and strong friends and admirers among the nobility, such as Prince and Princess Lichnowsky, Prince Lobkowitz, Count Fries and Baron von Swieten. This was undoubtedly due to the power of his genius, rather than to any courtly graces, for, even then, his temper was quite ungovernable and his language often less choice than forcible. For instance, while playing, at the house of Count Browne, a duet with Ries, a young sprout of "nobility," at the other end of the room, persisted in talking to a lady,

to the annoyance of Beethoven and others. Suddenly Beethoven lifted Ries' hands from the keys, saying in a loud voice, "I'll not play longer for such hogs!" nor did entreaty avail to cause him to resume. He had many other peculiarities which did not always make of him the most agreeable companion or neighbor. When in the fever of composition, he would take his water-jug and pour its contents over his head and hands, careless of the effect upon the ceiling below, and would thus find himself imbroiled in difficulties with landlords and fellow-lodgers. His absent-mindedness led him, once upon a time, to stand in his night shirt at the open window, and then to ask with wonder "what those d—d boys were hooting at?" On another occasion, he went into a Viennese restaurant, sat down, and took up the bill of fare, but, instead of giving an order, began to write music upon the back of it; then, awakening to consciousness, he asked the waiter how much he owed. "You owe nothing," replied the latter. "Do you think I have not dined?" "Most assuredly!" "All right, then bring me something!" "What shall it be?" "Anything!" In spite of all his roughness and

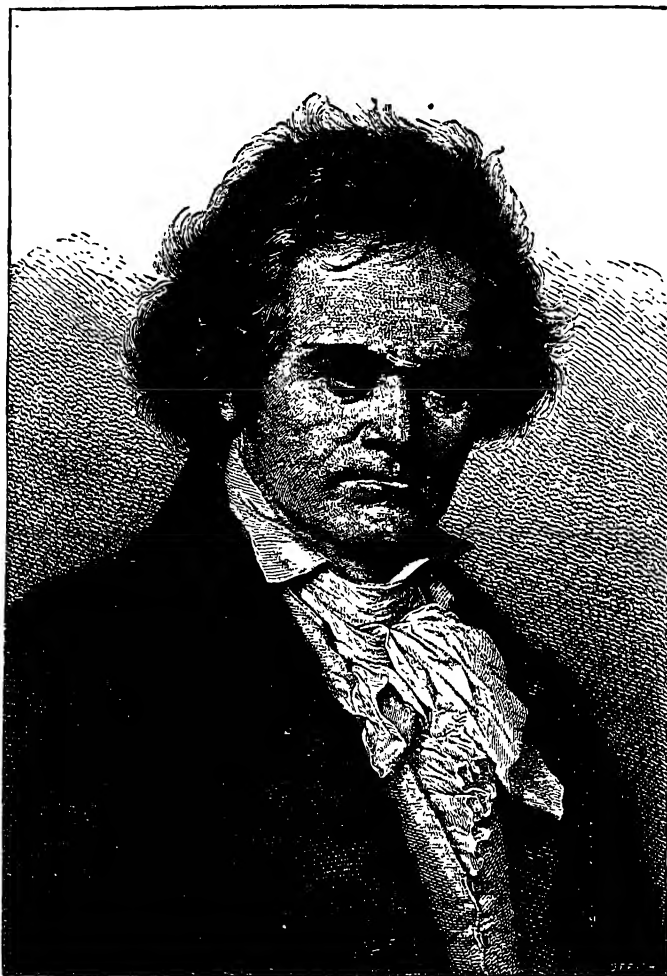
Lyser which we reproduce on the next page, and which his intimate friend von Breuning pronounced an excellent likeness, seems to us to more fully tally with the peculiarities of this eccentric genius than any other picture we have seen.

As early as 1794 Beethoven's hearing began to be impaired, and before his death he had become quite deaf. To one who "lived and moved and had his being" in the world of tones, this increasing infirmity was a dire calamity. He felt its full weight, and gave it as the cause of his apparent misanthropy, as appears from a letter written to his brothers in expectation of death, during a sickness which he underwent in the beginning of the year 1822, in which he says: "O ye men who believe or pronounce me hostile, obstinate or misanthropic, how you wrong me! You know not the secret causes of what so seems to you. My heart and mind have, from childhood up, been inclined to the tender feelings of good-will. Indeed, I was always eager to perform great actions. But only remember that, since six years, I have suffered from an incurable disease that has been aggravated by unskillful physicians; that from year to year my hopes of improvement have been disappointed, and that I have been finally compelled to submit to a lasting evil, whose cure may demand years, and is perhaps impossible. Born with an ardent, lively temperament, susceptible to the diversions of society, I was early compelled to deprive myself of social joys and live in seclusion. Whenever I have endeavored to rise above all this, how cruelly have I been driven back by the doubly sad experience of my bad hearing; and yet I could not say to the people: 'Speak louder, scream, for I am deaf!' Ah, how could I acknowledge the weakness of a sense which I had possessed in the highest perfection, in a perfection which few of my acquaintances have or have had! Oh, I can not do it! Therefore, forgive if you see me withdraw when I would gladly mingle among you. My misfortune causes me double sorrow, since it causes me to be misjudged. For me, the recreations of human society, of elegant conversations, of mutual interchange of feelings, have no existence. I am almost all alone, and dare not venture into society more than absolute necessity requires. I must live like an exile. If I approach company, a painful anxiety comes over me, since I fear to be placed in a position to cause my condition to be noticed. * * * * * Such circumstances brought me to the brink of despair; a little more and I should have ended my own life. Art alone held me back! Ah, it seemed to me impossible to leave the world before I had produced everything which I felt myself called to accomplish. And so I endured this miserable life, so truly miserable that a somewhat rapid change may throw me from the best into the worst condition. Patience, they say, I must now take for my guide. I have patience. I hope that my determination to persevere will be steadfast until it shall please the inexorable Fates to cut the thread of my existence. Perhaps I may get better, perhaps not. I am resigned. In my twenty-eighth year, I have already been compelled to turn philosopher. It is not easy for any one; it is harder for the artist than for any one else.

Thou God, Thou lookest down into my inmost soul; Thou searchest it, Thou knowest that love of mankind and a disposition to do good dwell therein! Ye men, if ye ever read

this, think that ye have wronged me. * * * * * [Here follow directions and advice to his brothers, then, after saying that he will welcome death, if it comes, he closes:] Farewell, and do not quite forget me when I am dead; thus much I am entitled to from you, since in my life-time I have frequently thought how I might make you happy. May you be happy. Heiligenstadt, October 6, 1802."

Beethoven did not, however, die at this time, but his infirmity increased until he had become absolutely deaf, and his temper became more and more irritable. The last four years of his life were made sadder by want of funds, and by the ungrateful conduct of a nephew whom he had come to regard as his own son. He died of dropsy, on the 26th of March, 1827, as the evening was closing in, and in the midst of a violent hail and thunder-storm, and was buried three days later in the Währing Cemetery, near Vienna. On October 13, 1863, the *Gesellschaft der Musik-Freunde* exhumed and re-buried Beethoven, and placed over his new grave a monument consisting of a large flat stone, covering the grave, surrounded by an iron railing, and headed by an obelisk in stone, bearing a lyre, and, for sole inscription, the name BEETHOVEN. Time will efface the name from the stone ere it



BEETHOVEN.

[After the painting by C. Jaeger.]

eccentricities, Beethoven was a great favorite, even among the ladies of the court, as is proven by his friendly relations with Princess Odescalchi, Countess Erdödy, Baroness Ertman, the sisters of the Count of Brunswick, and Giulietta Guicciardi (afterward-Countess Gallenberg). It was for the latter that he composed the famous and passionate song "Ade-laide." Many other women, Marie Pachler, Bettina Brentano, Babette de Keglevics, and perhaps a score of other humbler women, were successively the objects of his adoration. These attachments are said, however, to have been all honorable.

In appearance, Beethoven was anything but graceful. He was barely five feet five inches in height, but broad across the shoulders and compactly built. His eyes were black and piercing, and his complexion ruddy; his hair, originally black, became quite white before his death. The majority of the portraits published of him improperly idealize him into a sort of Jupiter Olympus (and our own engraving on this page is perhaps somewhat open to that criticism), which it seems he was not, since, according to his adored Countess Gallenberg, "he was meanly dressed and very ugly to look at, though full of fine feeling and highly cultivated." The little, full-length sketch by



BEETHOVEN, AFTER LÄSER

be erased from the hearts and memories of men, for age will only add lustre to his fame. His works are for all time, and will prove indeed.

"Monumentum ære perennius"

A CAST OF BEETHOVEN.

IN connection with our sketch of Beethoven, in this number, the following anecdote, published some years ago in *La Gazette Musicale*, may be of interest to our readers:

Danhauser, the painter, was an ardent admirer of Beethoven, whom he had met at many musical gatherings in Vienna. It is undoubtedly true that Beethoven was rather brusque, and carefully avoided forming any new acquaintanceship whatever, but Danhauser's frank and affable manners produced a very favorable impression on him. After the two had met accidentally several times, Danhauser thought he should like to take a cast of Beethoven's face, so as to preserve for posterity a faithful portrait of the great man. He mentioned his wish on the first opportunity, but Beethoven under various pretexts, endeavored to avoid compliance, confessing that he had not the slightest wish to see his features reproduced, and that he was too impatient to endure being posed. Danhauser, however, was not so easily beaten. He never ceased vaunting the merit of a model taken from Nature, adding that Beethoven owed it to posterity to hand down to them his features. Danhauser pleaded his cause so warmly, that at length Beethoven yielded, and a day was named for him to go to the painter's house. At that time, besides painting in oil, Danhauser devoted a great deal of his time in modeling and inventing patterns, for a manufactory of furniture and wood-carvings, left him by his father.

At last the day so impatiently expected arrived; the day on which Beethoven had promised to go to Danhauser's. The great composer kept his word, and was most warmly welcomed. After a short conversation, Danhauser prepared for work. Beethoven, after taking off his cloak and cravat, was requested to sit down.

"You will not hurt my head, I suppose," observed the composer, somewhat dismayed at the preparations he beheld going on.

Danhauser tranquilized him, promising to be quick, so as to abbreviate as much as possible anything there might be disagreeable in the process. To Beethoven's great astonishment, the painter began by pasting thin strips of paper on his eyebrows, and by smearing with an oleaginous liquid all parts of his face where there was any hair. He then asked the composer to put a small tube in his mouth, and to shut his eyes. The reader must know that, to take the cast of a face, the latter is covered with tepid plaster in a liquid state. The plaster soon gets cold, and forms a solid mass, which, when removed, contains the exact lineaments of the countenance. The operation is exceedingly disagreeable to those subjected to it, because the face is, so to speak, walled in, and the patient can breathe only through a small pipe or tube. Besides this, the plaster, when drying, produces a very painful sensation, to say nothing of the fact that it is no easy matter to remove the cast, because every hair adhering to the plaster is productive of pain. Danhauser had purposely omitted explaining all this

to the composer, for fear the latter should refuse to undergo the ordeal. Beethoven had, therefore, not the slightest suspicion of what was in store for him. After the first two passes of the brush employed to lay on the plaster, he became alarmed, but when the plaster, in drying, began swelling and irritating his cheeks and forehead, he was both horrified and greatly enraged. He bounded to his feet, with his hair on end, and, while endeavoring to get rid of the plaster, exclaimed:

"You are an imposter, a scoundrel, a monster!"

"For heaven's sake, *Capellmeister!*," stammered Danhauser, confused and stupefied. But Beethoven, without allowing him to conclude his sentence, vociferated furiously.

"Blackguard—cannibal!"

"Permit me to—" said Danhauser.

"Keep off!" roared Beethoven. Flinging his chair away, and catching up his cloak and hat, he rushed toward the door. Danhauser ran after him to offer his excuses. But Beethoven, without deigning to hear a word, exclaimed: "Be off, you villain, knave, assassin. Take care never to come near me, for I will strangle you!"

Having uttered these words he went out, swearing and stamping his feet, with his face all plastered over with white, like that of the spectre in "Don Juan." The door was slammed violently to, and the unfortunate painter, terrified and confused, could still hear at a distance the maledictions and imprecations which the composer was hurling at his head. After that Beethoven would not hold the slightest communication with Danhauser. Every time he saw him, even at a distance, he flew into a passion, and avoided him as much as he could.

It was not long, however, before Danhauser did take a cast of the great composer's face after all, and that, too, without exciting any outburst of rage. Beethoven was dead.

THE DEARTH OF IVORY.

THE *London Engineer* says: "It is not unlikely that ivory will soon become so scarce that its use in the shape of piano-forte keys, knife handles and fans will be reserved for the affluent. The rapid advances in the value of ivory are causing some uneasiness in the market. At the last quarterly sale, which closed on the 28th ult., there were only 81 tons offered, including ten tons withdrawn from previous auctions, as against 122 tons offered in April, 1881. The falling off was mainly owing to the continued scarcity of Cape—only 1½ tons—and the limited supply of west coast African—11 tons. From Zanzibar and Bombay there were 33 tons, 24 tons from Alexandria and 9 tons from Malta. All descriptions, except for billiard-ball purposes, have gone up from \$15 to \$20 per cwt., and the ivory-cutters have resolved for the second time this year to raise their prices. The stores in the docks this year amount to 133 tons, compared with 213 tons for the corresponding period of last year. Mr. W. Wostenholm, Holly street, Sheffield, has just had invoiced to him no fewer than 522 tusks, which, he says, will all be cleared out in a fortnight. These tusks represent 276 elephants, and, if one ivory-cutter alone can get through so many in so short a time, there is some fear of the elephant being relegated to the lost species of animals."

QUICK WRITING.

IT is certainly incredible that Rossini should have written the "Barber of Seville" in fifteen days; not that there can be the slightest doubt about the spontaneity of the melodies streaming quicker into his pen than out of it, but precisely because, although writing very fast, he had a way of rounding the head of the notes, which took time, and writing a whole operatic scene in a fortnight does not allow of many wasted minutes. Yet another instance of quick-slow writing was Alexander Dumas (I mean the father). He wrote his novels on long half sheets, and was beside himself with happiness when I brought him some large English blotting-paper, in sheets bigger than his own writing, which he had only to turn over to dry at once. He wrote a wonderfully handsome hand, very long letters and seemingly slowly, as if painted, yet one leaf was covered after another in next to no time. Donizetti wrote quickly, to such an extent that when I saw him write for the first time I did not think he was writing music. He had a knack of covering the pages with dots like a telegraph strip, and when he had done so he added the tails and lines.—*Temple Bar*.

CHRISTIAN UNION IN HYMNS.

SINCE the Church has been divided into many branches, each has had its sweet singers, whose music had gladdened all the rest. It was Top-lady, a severe Calvinist, who gave us *Rock of Ages*. Men differ about the atonement. They almost call each other heretics and outcasts in their difference about it; but, when that hymn is sung, every heart rests upon the one Redeemer. It was a Wesleyan, an Arminian, who sang *Jesus, Lover of my Soul*. Side by side are Watts and Wesley, Church of England and Dissenter; Faber, a devoted Catholic, wrote that hymn which breathes the highest spirit of Christian submission, *I Worship Thee, Sweet Will of God*. Madam Guion, an unquestionable Catholic, wrote *O Lord, how full of Sweet Content!* Xavier, one of the founders of the Jesuit Order, wrote *Thou, O my Jesus! thou didst me upon the Cross embrace*. While the Church of England was convulsed by the greatest struggle it has known within this century, Keble, closely attached to one of the contending parties, wrote the hymn that the whole Church delights to sing. It was a strongly pronounced Unitarian who wrote *O Love divine that stooped to share*. A Unitarian gave us *Nearer, my God, to Thee*. The controversies over the Orthodoxy of that hymn are as dry and cold and dead as the stones Jacob took for his pillow; and, meanwhile, souls mount up by it toward the heaven as did the angels on the ladder Jacob saw.—*Christian Union*.

A NEW MUSICAL INSTRUMENT.

BAILE HAMILTON'S new instrument was recently used at the Westminster Abbey, and is now placed permanently in Henry VII.'s chapel. The instrument is entitled "the vocalion," resembles in form a small organ, is constructed of various dimensions, some having but one row of keys (or manuals), others having two key-boards and pedals. The tones of the vocalion are produced by parallel bands of brass, sometimes two, sometimes three, to each note; and to these are attached wires of metal ligatures acting in sympathy or constraint, assisting as well as regulating the speech of the note, the analogy with vocal laws being still carried out by the cavities through which the tones emerge. It need scarcely be said that the sound is realized by wind from bellows, as in the organ. The tone is most peculiar, and becomes more liked the more it is heard. There is nothing metallic about it, the effect being something between that of a sympathetic human voice and the glowing sweetness of an Eolian harp. Although not calculated for the execution of extremely rapid music, it is fully capable of accompanying a large number of voices, with which its tones are peculiarly suited to amalgamate; indeed, there is a charming sostenuto effect and something almost pathetic in the quality of tone, that render it eminently fitted for devotional use, in which respect it should prove a desirable acquisition where the expense of an organ can not be afforded.—*London News*.

YOUTHFUL OLD MEN.

SOCRATES, at an extreme old age, learned to play on musical instruments.

CATO, at eighty years of age, thought proper to learn the Greek language.

PLUTARCH, when between seventy and eighty, commenced the study of the Latin.

BOCCACCIO was thirty-five years of age when he commenced his studies in polite literature. Yet he became one of the three great masters of the Tuscan dialect, Dante and Petrarch being the other two.

SIR HENRY SPELMAN neglected the sciences in his youth, but commenced the study of them when he was between fifty and sixty years of age. After this time he became the most learned antiquarian and lawyer.

COLBERT, the famous French minister, at sixty years of age, returned to his Latin and law studies.

DR. JOHNSON applied himself to the Dutch language, but a few years before his death.

LUDOVICO MONDESCI, at the great age of one hundred and fifteen years, wrote the memoirs of his own times, a singular exertion, noticed by Voltaire, who was himself one of the most remarkable instances of the progress of age in new studies.

OGLBY, the translator of Homer and Virgil, was unacquainted with Latin and Greek till he was past fifty years.

FRANKLIN did not commence his philosophical pursuits till he had reached his fiftieth year.

"ZENOBIA."

THIS much-heralded "American Opera," music and libretto by S. G. Pratt, of Chicago, was recently given, in concert form, in the Lake City. Our Chicago correspondent gives elsewhere his views of the music of this new work. Some kind friend sent us a *libretto* in advance of the performance, which afforded an hour's reading on the cars some two weeks since—an hour's reading but not an hour's enjoyment. We were about to drop it into the waste basket—to tell the truth we had dropped it there, when we met in two of our exchanges highly colored descriptions of this book, and fulsome praises of its literary excellence; then we fished it out from among other rubbish, to give our readers an idea of the sort of stuff of which this "excellent libretto" is largely made up. We say largely, for there are, here, and there, well-written and poetical bits. In fact the libretto is written in two very different styles, and, we believe, is the production of two persons, one of whom should never have attempted writing. Whether this one be Mr. Pratt, whose name appears as the sole author of the book, or his co-worker, we can not tell. But we will now let the libretto talk for itself.

In the first place we quote from Mr. Pratt's preface:

"No attempt at historical accuracy has been made except as regards the chief situations and events. To limit the number of characters to a practicable standard, Zabdas, the noble general who died upon the field of battle, has been merged with the detestable Antiochus. Longinus is made to serve as High Priest, and is brought to Rome and made the recipient of Aurelian's magnanimity, to preserve a unity of musical treatment and proper ensemble."

Mr. Pratt seems to labor under the delusion that it is only necessary for him to say that he has committed a literary crime intentionally to make that crime excusable. To distort historical facts in an historical drama is all right, if only you do it purposely. This doctrine is not only new, it is extremely convenient, and Mr. Pratt may, on the strength of it, become the founder of a new school of dramatists.

Longinus, the Greek philosopher, turned by Mr. Pratt into a sort of priest of the sun, comes early upon the scene and addresses the sun in a speech of some twenty lines, the last four of which are taken up and repeated by the chorus. These four lines—a specimen of the whole—run thus: (Speaking of Zenobia)

"Guide her, oh sun, upon her way,—
Blind thou the foe their sight,
Guide her, oh sun, to victory,
And Roman legions speedy flight."

We hasten to say to our English readers (lest finding it in an "American opera," they should think it an American expression) that "Blind thou the foe their sight" is not American any more than it is English. Perhaps we ought not to expect Longinus to speak good English—seeing he was a Greek.

Then comes a highly poetical song, *a la* "Little Buttercup," sung by Jewish peddlers. We quote the last stanza for the delectation of our readers:

We've finest silk of Persian make,
From Carthage we have pearls;
From Egypt we have sandals soft,
And silver necklaces for girls,
We've ivory from India,
In form of saint or beast,
We've surely something in our packs
Which you will like at least.
Buy 'buy' come and buy '!

Now that is what we call poetry (?) even if plagiarized in advance of publication by Gilbert. See the attention to details "Silver necklaces for girls." Trade brick—necklaces for boys all sold—but boys can buy ivory. "In form of saint or beast." This juxtaposition of "saint" and "beast" is original to say the least, and probably not to be met with in the whole range of profane literature outside of this *libretto*. Of course, as Mr. Pratt has confessedly made "no attempt at historical accuracy," it is not worth while to call his attention to the fact that carved images of "saints" were unknown in Zenobia's day.

A few lines below we find:

"And spears and shields did gleam,"

rhyiming with

"At autumn's harvest time."

They must have a new system of pronunciation in Chicago.

Says Zenobia to Zabdas:

"Brave Zabdas, thou dost merit well
For thy great feats and daring,
My daughter's life I owe to thee,
Thy wish my own is sharing."

This, we gather from the argument or preface, is her way of offering Zabdas a reward. Zenobia also, it seems, ought to take English lessons. But how kind of Mr. Pratt to explain, in advance, the meaning which no ordinary mortal could have extracted from

the words. Zenobia is mixed in her verbs and pronouns badly, for she says:

"Would that
The dread events just past, were strangers e'en
As thou hast been, twin sisters, sleep and rest."

The twin sisters *has* been strangers! Alas! She is incorrigible in this respect, for she exclaims further on, at the close of the third act:

"Strike then, and kill Palmyra's queen,
Thou Romans that Rome's glory shames."

She calls upon the spirit of her "long-lost spouse" to bring back again "those happy hours."

Aurelian gets excited at Zabdas' treachery (Pratt's Zabdas, not the Zabdas of history), and that may explain his peculiar and striking expression:

"Let Pluto's sulphur be thy throne,
Thy paramour a viper's sting."

But enough of this; we are getting tired—so are our readers. There are passages of real beauty in this ill-balanced production, passages which, as we have said, can not, we think, have been written by the same hand, or to be more exact, conceived by the same brain, as those we have quoted above. Take, as an instance, Aurelian's recitation in the third act, as he gazes upon the walls of Palmyra at break of day, beginning:

"Palmyra's gray and sturdy walls,
Illumed by the morning sun,
Stand proud and calm, as loyal queen,
Yet to be wooed and won;
Her banners floating on the towers,
Like Phœbus' curls so golden bright,
Shake out their fold in quiet glee,
And mock Aurelian's might."

This is meritorious, and there are several other passages equally good—but they are lost in a mass of rubbish, such as that we have quoted above. Operas with bad *libretti* have been successful, and "Zenobia" may be one of them, but if it is, it will be in spite of its ill-conceived and ill-written *libretto*.

THE MISERERE OF ALLEGRI.

HAD our reader stood without the spacious edifice of the Sistine Chapel, in Rome, on the evening of April 13th, 1770, he would have become, in a measure, almost bewildered at the masses of people rushing past in an indiscriminate haste to gain admission to the building. The crowd, in its intense eagerness, was no respecter of persons, and the rich and poor were jostled about with equal indifference. Perhaps, in all this throng, his eyes would not have escaped noticing two forms, evidently father and son, who appeared to possess greater eagerness, and were unusually intent on being in time for the solemn services of the hour. Their dress indicated the poorer station in life, but their faces and manners betokened an intelligence more than is ordinarily granted to man. The father was all absorbed in a careful watchfulness over his son who was lost to all discretion in his anxiety to reach the appointed place in good season. But the reader must look after his own individual interests, else he will be one of a great number who will soon be unable to find access to the building. In entering let us take care that in doing so we do not lose sight of this couple, which has by this time so excited our curiosity.

What a grand, glorious spectacle now unfolds itself to the eye. The chapel is almost ablaze with countless wax candles, and is filled almost to suffocation with a mass of human beings. The walls are hung with magnificent pictures of the most famous masters of the past and present. Here on the right is that masterpiece of Michael Angelo, "The Last Judgment," and upon all sides do we see the richest gems of the great art. The altar is one of unusual magnificence, and the appearance of the organ, choir, and orchestra indicate that the music will constitute the most interesting feature of the solemn services. Note the impression this scene has produced upon the sensitive nature of this youth, how his breast heaves with anxious expectation and his limbs tremble at the grandness of the sight. Now the rich, mellow tones of the organ are heard and the mass has commenced. But suddenly, as if some magical power had asserted itself, the countless lights, with the exception of fifteen, burning high above the altar, are suddenly extinguished. The singing of the fifteen psalms now begins, and at the ending of each psalm one of the lights is extinguished, until the beautiful chapel lays in a ghostly gloom. From the gallery rises in grand harmonies the *Motutino delle tenebre*, from a choir of thirty-two male voices, without orchestra or organ accompaniment, concluding with the *Miserere*. The impressiveness of the scene has not failed in its effect upon the people, who, brought to a sudden consciousness of the sins of the past now feel the pangs of re-

morsefulness, and the hot tears flowing down their cheeks, all reminding them that they are but poor children of the dust. The great *miserere* is finished and the now gloomy chapel is silent as death. Slowly the vast multitude have retired, but not so with the youth, who remains, rooted to the spot with indescribable feelings. The father desirous of indulging him in such worthy emotions, hesitates on reminding him that they are almost entirely alone. But fearing that the reverie may already have been indulged in too long, lays his hand gently on the youth's head and tells him they must depart. The boy starts convulsively as if awakening out of a dream, and passing his hand across his brow and eyes, as if to bring to his recollection his situation, nods assent and the two depart from the chapel, and slowly but silently wend their way to their humble lodgings. Both are deeply impressed with the grandeur and reverence of the scenes through which they have passed, and being weary, retire to rest. No sooner had the father fallen asleep than the boy arises, immediately lights the lamp, prepares music paper and pen, and throwing open the window, gazes into the silent darkness of the Eternal City. Soon he recalls himself, closes the window, seats himself at the table and commences to write.

When the following morning's sunrise bade a welcome to the world, it threw its silver rays upon a beautiful boyish head that was peacefully resting with folded hands across the desk, fast asleep with weariness and toil, and its sister rays gilded the music paper lying beside the tired sleeper on whose closely written pages appeared the remarkable composition that heads our sketch, *Miserere* of Allegri.

He, who at the age of only fourteen had performed what has ever since been regarded as almost a miracle, had written out, incredulous as it may seem, that wonderful masterpiece of composition, which the Roman Church had so jealously guarded under pain of excommunication to any one of its singers who should lend, show, or copy a single note of it, written out from memory, after one hearing and without an error, was no other than the great genius of music, Wolfgang Amadeus Mozart.

MRS. TOM THUMB'S GRAND PIANO.

The smallest Grand piano that has come to our notice is on exhibition at the warerooms of Mr. McDonald, at 231 East Nineteenth street. It is four feet two inches long and two feet ten inches wide. It was made twenty-seven years ago by Kirkman & Son, of London. It was ordered by P. T. Barnum, for the wife of Gen. Tom. Thumb, and was played upon by Mrs. Thumb during her travels in Europe, and finally brought to America, where it was sold for \$1,000. Since then it has been owned by a wealthy citizen of New York, until purchased a short time ago by Mr. McDonald. It is 6¾ octaves, and the case is made of solid French ebony, with gilt mouldings. It is a perfect model of the Erard piano, with full Erard grand action. It is in perfect order and possesses a tone and power that seem hardly possible in so small an instrument. It is well worth a visit to the warerooms of Mr. McDonald to see this piano.—*American Art Journal*.

RAFF.

JOACHIM RAFF, one of the noted modern composers, died at Frankfort-on-the-Main, on the 26th day of June. He was born at Lachen, Switzerland, on June 27th, 1822, and therefore lacked one day of being sixty years old at the time of his death. He composed his first opera, "King Alfred," in 1849, and has since produced in all some two hundred works of more or less importance, including eight symphonies, but little known as yet in this country, five overtures, two suites, a large amount of chamber music, songs, piano pieces, etc. Raff was a Wagnerian in belief, and a warm supporter of the theorist of Baireuth, whose influence was easily traceable through his orchestral works. He had been for a number of years at the head of the Frankfort conservatory.

Advice is cheap—dreadfully cheap. But we must be true to our instincts of humanity and tell our suffering friends to use St. Jacobs Oil, and smother their rheumatism and themselves also at the result. J. D. L. Harvey, Esq. of Chicago, says: "I would be reluctant to my duty to those afflicted did I not raise my voice in its praise."—*St. Louis Chronicle*.

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OUR MUSIC.

"COME AGAIN, DAYS OF BLISS," *Schleiffarth*. This composition, which has been pronounced to be equal to the best work of Abt. is the production of one of Chicago's musicians. It is produced for the second time in the REVIEW at the request of a number of our readers, who desired to have the piece in full sheet music size instead of the small size in which it was published the first time.

"MARCH VIOLETS," *Taubert*. This charming song was originally composed by its author for Mme. Gerster, the famous *prima donna*, who has sung it throughout the length and breadth of our land in the singing lesson in "Il Barbiere di Siviglia." This revised edition, with an original translation into English, is, without question, the best published on either side of the Atlantic.

"NORMA FANTASIA" (duet), *Paul*. This is one of the best of Paul's charming operatic fantasias. This is recommendation enough for those who are acquainted with the works of this writer. We would call the attention of those who may not be, to the skillful manner in which the different themes are arranged and connected and to the great characteristic of Paul's compositions: the greatest possible effect reached with the least possible demand upon technique. We may be permitted to add that the price of this composition alone, in sheet form, is one dollar, which is two-thirds of a year's subscription to the REVIEW.

"ETUDES DE LA VELOCITE," *Czerny*. This is No. 1 of Book II of Kunkel's celebrated edition of these excellent studies. Special attention is called to the *ossia* in the bass of this study. This *ossia* is, in itself, a great *arpeggio* exercise for the much-neglected left hand.

"AWAKING OF SPRING" (polka-caprice), *Vollmecke*. This is one of the latest of the compositions of this popular composer. Although published but a short time, it has become an universal favorite among the musical *dilettanti* for whom it was written, and is, in fact, a beautiful *salon* composition.

"TO VICTORY" (quickstep), *Lebrun*. Lebrun's compositions are all marked by originality of thought and setting, a distinct rhythm and a youthful vigor, which tally well with the character of the man, whose biography, by the way, is published elsewhere in this number. The immediate popularity into which this composition springs, whenever heard, entitles it to bear the motto: *Veni, Vidi, Vici!*

A LITTLE girl asked her companion how she learned to play the piano, and was told that she never was taught, but did all her playing "by ear." The other went home and very soon filled the house with strange noises from her mother's piano. The mother entered the room, and, finding the child rubbing the keys up and down with the side of her head, asked her what she was doing. "I am learning to play 'by ear,'" replied the little one.

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(Ex. 403 continued.)

With modification of one of its tones.

12 13 14 15

16 17 18

Combining different positions.

1 2 3

4 5

With passing tones. As incidental chord through organ point.

or

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As part of the Dominant Chord of the Ninth.

§ 225. In this character it is built upon the leading tone of the scale, with resolution similar to that of the Dominant 7th, i. e. leader *ascending*, subleader *descending*.

Ex. 405.

Dominant chord of the 9th built upon the 5th tone of the scale. Fifth chord of the 7th as part of the chord of the 9th.

§ 226. Both leader (b) and subleader (f) are contained in this chord, indicating its natural resolution. In effecting this, care must be taken to avoid consecutive 5ths. Successions like the following are nevertheless occasionally met with in classical writings.

Ex. 406.

Faulty resolutions according to strict rule. Removal of the consecutive 5ths.

If executed by voices a difference of effect would be perceptible between Nos. 1 and 2. Played on the piano the consecutive 5ths practically remain. This fact has given rise to their tolerance. The progression is nevertheless one of very little beauty and should be avoided.

Other Resolutions.

Ex. 407.

1 2 3

With modification of the 7th more favorable. Resolution with interceding Dominant 7th.

The inversions of the chord in Ex. 407 do not frequently occur with their regular resolutions, but rather in examples like the following:

Ex. 408.

1 2 3

With modified 7th.

§ 227. In this form the chord is very beautiful, and of frequent occurrence. It is known as the chord of the diminished 7th. It will receive detailed explanation in future pages. It associates itself easily to the purely minor, or else the mixed mode.

1 Mixed Mode.

Ex. 409.

1 2 3

2 In the Minor Mode.

4 5 6

The 6th and 7th Chords of the 7th.

§ 228. These 4 toned chords are the sharpest of the seven in dissonance. Both are encompassed by a large 7th and are otherwise identical in structure, with similar treatment of progression. They are subject to the same

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modifications of their Third and Fifth, and amenable to direct and indirect resolution. In modern music the sharpest dissonances are permitted to enter unprepared, in other words, it is not strictly necessary that they should be preceded by consonances.

Ex. 410.

6th chord of the 7th 7th chord of the 7th

Direct Resolutions.

Ex. 411.

1 2 3 4

NOTE.—Four-toned chords have great latitude of alliance and resolution, as in the case of the dual resolution of the 6th and 7th chords of the 7th.

The same chord with flattened 3d.

Ex. 412.

1 2

§ 229. The resolutions are the same as those at Ex. 411, with more intimate alliance through the half step, obtained by modification.

The same chords with sharpened 5ths and similar resolution as at Ex. 411.

Ex. 413.

1 2

§ 230. As shown in the preceding examples, the 6th and 7th chords of the 7th associate themselves with chords related in the 5th.

Direct Progression based upon direct Resolution.

Ex. 414.

Indirect or Delayed Resolution.

§ 231. In such a case one or more milder discords are allowed to intervene between the sharper dissonance and the resolving consonance.

Ex. 415.

Chords of the Diminished Seventh.

§ 232. These chords, by reason of their equi-distant intervals, may form numerous alliances with other near or distant chords. To bring them into

HARMONY.

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logical relation with distant chords, one or more of their constituent tones must undergo enharmonic change (see Part I, § 6). The diminished chord of the 7th has its origin in the chord of the 9th:

Chords of the 9th. The same with foundation tones removed.

Ex. 416.

§ 233. The chord of the diminished 7th is a power in modern music, both from its dramatic character and fertility of modulation. Discreetly employed it is productive of beautiful effect. Its excessive use results in shallowness and meretriciousness of style. Abuse of its modulating capacity leads to chaos and formlessness.

Some Examples of Alliances

which the chord of the diminished 7th may form.

Ex. 417.

NOTE.—The enharmonic changes are necessary to furnish leading tones to the allied chords.

The Inversions of the Chords of the Diminished Seventh.

§ 234. The progressions from diminished chords of the 7th are principally chromatic, that is, by half tones. Their entrance is likewise chiefly

* The necessary enharmonic changes are indicated in quarter notes.

chromatic, but they may also enter from greater distances of interval. These considerations will prove the chord one easy of treatment. Its distances of interval being the same, inversions of the chord produce in all cases similar results, that is, each inversion may in turn, through enharmonic change, become a fundamental chord. As long, however, as a chord of the diminished 7th is associated with a particular key, its constituent tones are subject to the laws governing leading and subleading tones. This chord has the peculiarity of containing *two subleading tones*, i. e. two sevenths, one being the seventh of the chord of the Dominant, the other the seventh from its foundation tone.

Fundamental position. 1st inversion.

Ex. 418.

5 Third doubled. 6 Mixed mode. 7 Ascending subleader. 8 2d Inversion.

9 2d inversion with immediate resolution leading to the chord of the 4-6, not frequent. 10 Mixed mode.

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Examples of Modification and Resolution resulting in modulation through chromatic progression.

Ex. 419.

Chord of the Diminished 7th upon Organ point.

Ex. 420.

Come again Days of Bliss

KOMMT WIEDER FREUDENTAGE.

Poetry by I. D. Foulon.

Music by G. Schleiffarth.

Moderato.

The piano introduction is in 6/8 time, marked Moderato. It features a melody in the right hand with various ornaments (marked 'x') and fingerings (1, 2, 3, 4). The left hand provides a harmonic accompaniment with chords and single notes.

The first system of the vocal melody and piano accompaniment. The vocal line is in 6/8 time, with lyrics in English and German. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is Moderato.

Fair on the lea gentle summer lay dreaming, Sweet blush'd the rose in his lov-ing embrace,
Träum'risch der Sommer im Wiesengrund lie-gend, s'Rös-lein verschämt sich des Kos-en er-freut,

The second system of the vocal melody and piano accompaniment. The vocal line continues with lyrics in English and German. The piano accompaniment includes a crescendo marking (fres.) in the right hand. The tempo is Moderato.

When in my heart, neath thy smile sudden beaming, Love's flowers bloom'd in their beau-ty and grace.
Dein süs-ses Lächeln mein Her-ze be-sie-gend - Blu-men der Lie-be nur dir sind ge-weiht.

Quasi recitative.

The third system of the vocal melody and piano accompaniment. The vocal line is marked Quasi recitative. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The tempo is Moderato.

A-las! the summer's fled; His love, the rose, is dead; Lone-ly, with drooping head, I m'ourn for thee!
Ach, dass der Sommer flieht! s'Röslein so bald verblüht! Ein-sam jetzt und be-trübt, Trü-er ich um dich

cantabile.

Oh come a - gain, days of bliss, in your glo - ry; Sun of my life, shine a gain in my sky;
Keh - ret doch wie - der, ihr Ta - ge der Freuden, Sonn' meines Le - bens, o schein noch ein Mal!

Then will my heart, though the winter be hoar-y,
Sehnsuchtsvoll wünscht sich mein Herze zu wei-den;

Bloom like the rose in the light of thine eye!
Ach dass mein Herz sich nicht täusch' in der Wahl!

The image shows a musical score for the song 'The Rose Tree'. It features a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are written below the vocal line. The piano accompaniment is written on two staves (treble and bass clefs) and is positioned below the vocal line. The music is in 4/4 time. The vocal melody is simple and catchy, with a mix of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The overall style is that of a 19th-century popular song.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. There are also some markings like 'X3', 'X4', and 'X1' above certain notes, possibly indicating specific techniques or ornaments. The piece ends with a final chord and a fermata.

Oth - ers, more blest, in thy sun - shine are basking, While in the night I dis - con - so - late grope,
 And're, begünstigt, dein Sonnenschein er - quicket, Während des Nachts sich mein Herz grämt so sehr,

Sad - ly I call, of the heav'ns vain-ly ask-ing One ray of light, one faint glimmer of hope.
 Ach, dass der Himmel wollt', ich wär' be-glü-cket Nur mit ein' Hoffnungsstrahl, Zweifel nich mehr!

Quasi recitative.

Will skies a-gain be blue! Will ro-ses bloom a new! And wilt thou, love, be true! True un-to me!
 Blei-be du süs-ser Traum, Aussprechen darf ich's kaum, O, gib der Lie-be Raum! Nickst du mir "Ja"!

Animato.

Ye'll come a-gain, days of bliss in your glo-ry, Sun of my light thoushalt shine in my sky;
 Sie kommen wie - der die Ta - ge der Freuden, Sonn' meines Le - bens duscheinst noch ein Mal!

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. **

Then will my heart, though the winter be hoar-y, Bloom like the rose in the light of thine eye.
 Glück-lich ge-macht, wird mein Herze sich wei-den, Glück-lich, denn un-getäuscht war sei-ne Wahl!

*Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *Ped. **

March Violets

(IN DER MÄRZNACHT)

Revised Edition, as sung by Etelka Gerster.

Poem by R. Reinick. :

Music by Wilhelm Taubert

Allegretto ♩ = 112.

Op. 190.

The piano introduction is in 3/4 time, marked 'Allegretto' with a tempo of 112. It begins with a piano (p) dynamic. The right hand features a series of eighth-note patterns, often beamed in groups of three or four, with some sixteenth-note runs. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a fermata over a final chord.

Mäd - chen, wollt ihr wer - den wie März - veil - chen schön: Müsst ihr in der März - nacht

The vocal melody is written on a single staff in treble clef, with a key signature of one sharp (F#). It consists of a series of eighth and sixteenth notes, mostly beamed together. The piano accompaniment is on a grand staff (treble and bass clefs), featuring chords and single notes that support the vocal line. The lyrics are written below the vocal staff.

If you'd be as fair as the March - vio - lets are, Mai - dens, on a March night

still zum Wal - de gehn; Schöpft dort aus dem Ba - che a - ber plau - dert nicht

The vocal melody continues with a similar rhythmic pattern of beamed eighth and sixteenth notes. The piano accompaniment remains consistent, providing a steady harmonic background. The lyrics are written below the vocal staff.

seek the woods a - far; Wa - ter from the brook - let dip in si - lence there,

Und mit sol - chem Was - ser wascht euch das Ge - sicht

Hört ihr?

The vocal melody concludes with a final phrase. The piano accompaniment features some more active figures, including sixteenth-note runs in the right hand. The lyrics are written below the vocal staff.

With this wa - ter wash ye and 'twill make you fair.

Hear ye?

Hört ihr! 0 Mäd . chen, wollt ihr wer . den wie März . veil . chen schön:
poco rit. a tempo.

Hear ye! Oh! If you'd be as fair as the March . vio . lets are,

Müsst ihr in der März . nacht still zum Wal . de gehn?"

Mai . dens on a March night seek the woods a . far.

Und die dum . men Mäd . chen glaub . ten sol . chem Trug Gin . gen Nachts zum Wal . de

And the fool . ish mai . dens trust . ed in the tale, Sought by night the wood . land

füll . ten sich den Krug. Doch die schlau . en Bu . ben ha . ben sie erschreckt.

where each fill'd her pail, But the vil . lage fel . lows gave the girls a fright

Und die eit . len Mäd . chen hin . ter . drein ge . neckt... hin . ter . drein ge . neckt

rit.

And, up . on the mor . row, teaz'd with all their might...teaz'd with all their might:

Mäd . chen, wollt ihr wer . den wie März . veil . chen schön, ha ha, Müsst ihr in der März . nacht

pp a tempo.

If you'd be as fair as the March vio . lets are ha ha, Mai . dens on a March night

still zum Wal . de gehn ha ha! Und ihr dum . men Mäd . chen glau . bet sol . chem Trug

seek the woods a . far ha ha! And you fool . ish mai . dens trust . ed in the tale

Gin . get Nachts zum Wal . de füll . tet euch den Krug Ha ha! Ha ha! Ha

Sought by night the wood land where each fill'd her pail Ha ha! Ha ha! Ha

ha... ha... ha ha ha ha! Die schlaun Bu - ben sie ha - ben euch erschreckt

ha... ha... ha ha ha ha! The vil - lage fel - lows then gave you girls a fright

Seid ihr eit - len Mäd - chen weid - lich drum ge - neckt Ha ha! Ha ha! Seid

And, up - on the morrow, teas'd with all their might... Ha ha! Ha ha! And

weid - lich drum ge - neckt Ha ha! Ha ha! Ha... ha... ha... Ha

teas'd with all their might Ha ha! Ha ha! Ha... Ha... Ha... Ha

It is optional with the singer either to sing or omit these four measures.

ha ha ha ha ha ha Seid weid - lich drum ge - neckt Ha ha.

ha ha ha ha ha ha And teas'd with all their might Ha ha.

NORMA

Jean Paul.

FANTASIA.

Alla Marcia. ♩ = 144.

The score is written for piano in 4/4 time, marked 'Alla Marcia' with a tempo of 144 beats per minute. It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The score includes various musical notations such as chords, single notes, and complex passages with fingerings and slurs. Dynamics include *f* (forte) and *sf* (sforzando). Pedal markings ('Ped.') are placed below the bass staff throughout the piece. The first system begins with a forte chord and a series of chords in the right hand over a moving bass line. The second system features a forte chord and a series of chords in the right hand over a moving bass line. The third system features a forte chord and a series of chords in the right hand over a moving bass line. The fourth system features a forte chord and a series of chords in the right hand over a moving bass line. The fifth system features a forte chord and a series of chords in the right hand over a moving bass line.

NORMA

Jean Paul.

Alla Marcia. ♩ - 144

FANTASIA.

8

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is 4/4. The music features a series of eighth-note chords in the right hand and a more complex bass line in the left hand, including triplets and sixteenth notes. Pedal markings are present below the bass staff. The system is divided into two measures by a dashed line.

8

The second system of musical notation. It continues the piece with similar rhythmic patterns. The right hand has eighth-note chords, and the left hand has a bass line with triplets and sixteenth notes. Pedal markings and asterisks are used throughout. The system is divided into two measures by a dashed line.

8

The third system of musical notation. It continues the piece with similar rhythmic patterns. The right hand has eighth-note chords, and the left hand has a bass line with triplets and sixteenth notes. Pedal markings and asterisks are used throughout. The system is divided into two measures by a dashed line.

8

The fourth system of musical notation. It continues the piece with similar rhythmic patterns. The right hand has eighth-note chords, and the left hand has a bass line with triplets and sixteenth notes. Pedal markings and asterisks are used throughout. The system is divided into two measures by a dashed line.

8

The fifth system of musical notation. It continues the piece with similar rhythmic patterns. The right hand has eighth-note chords, and the left hand has a bass line with triplets and sixteenth notes. Pedal markings and asterisks are used throughout. The system is divided into two measures by a dashed line.

dim.

Animato.

p *f*

Andante ♩ = 80. Hear me Norma.. Duet.

p

p Ped. *

8-----dim.

Ped.

Animato.

p *f* *sf* *sf* *sf*

Ped.

Andante. ♩ - 80. Hear me Norma.. Duett.

p

Ped.

Ped.

Ped. * *Ped.* * *Ped.* * *Ped.* *

First system of a piano piece. The right hand features a continuous eighth-note triplet pattern. The left hand plays a simple bass line with occasional rests. Pedal markings and asterisks are present below the left hand staff.

Second system of the piano piece. The right hand continues with eighth-note triplets, including fingerings (1, 2, 3, 4, 5). The left hand has a more active bass line. A forte (*f*) dynamic marking is present.

Allegro. ♩ - 152.

Third system of the piano piece. The right hand continues with eighth-note triplets. The left hand has a steady bass line. A mezzo-forte (*mf*) dynamic marking is present.

Fourth system of the piano piece. The right hand continues with eighth-note triplets, including fingerings (1, 2, 3, 4). The left hand has a steady bass line. Dynamics of *f* and *mf* are indicated.

Fifth system of the piano piece. The right hand continues with eighth-note triplets. The left hand has a steady bass line. A mezzo-forte (*mf*) dynamic marking is present.

Sixth system of the piano piece. The right hand continues with eighth-note triplets. The left hand has a steady bass line. A forte (*f*) dynamic marking and a pedal marking are present.

First system of musical notation, measures 1-4. The music is in 12/8 time with a key signature of one flat. It features complex fingerings and dynamic markings including *p*, *f*, and *Ped.*. Asterisks (*) are placed below measures 2 and 4.

Second system of musical notation, measures 5-8. This system contains dense sixteenth-note passages in both hands. Dynamic markings include *f* and *p*. A *Ped.* marking is present at the end of measure 8, followed by an asterisk (*).

Allegro. ♩ - 152.

Third system of musical notation, measures 9-12. The tempo is marked *Allegro* with a quarter note equal to 152 beats per minute. The music is in 2/4 time with a key signature of one sharp. The first staff has a *mf* dynamic marking.

Fourth system of musical notation, measures 13-16. This system continues the piece with various fingerings and dynamic markings including *f* and *mf*.

Fifth system of musical notation, measures 17-20. The music continues with complex rhythmic patterns and fingerings.

Sixth system of musical notation, measures 21-24. The final system on the page, featuring a *f* dynamic marking and a *Ped.* marking at the end.

First system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* (Pedal) and a star symbol (*) at the end.

Second system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* (Pedal).

Third system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* (Pedal). Dynamic markings *sf* (sforzando) and *ff* (fortissimo) are present.

Fourth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* (Pedal). Dynamic markings *sf* (sforzando) and *p* (piano) are present.

Fifth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* (Pedal). Dynamic markings *sf* (sforzando) and *p* (piano) are present.

Sixth system of musical notation, featuring a treble and bass staff. The bass staff includes the instruction *Ped.* (Pedal). Dynamic markings *sf* (sforzando), *ff* (fortissimo), and *fff* (fortississimo) are present. A star symbol (*) is at the end.

First system of musical notation. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, and numerous fingerings (1-5) are indicated. The left hand plays a steady eighth-note accompaniment. Pedal markings (Ped.) are present below the left hand staff.

Second system of musical notation. The right hand continues the melodic development with various articulations. The left hand accompaniment remains consistent. Pedal markings (Ped.) are present below the left hand staff.

Third system of musical notation. The right hand features a series of chords and moving lines. The left hand accompaniment is marked with *sf* (sforzando) and *ff* (fortissimo). Pedal markings (Ped.) are present below the left hand staff.

Fourth system of musical notation. The right hand continues with complex chordal textures. The left hand accompaniment is marked with *sf* and *p* (piano). Pedal markings (Ped.) are present below the left hand staff.

Fifth system of musical notation. The right hand features a series of chords and moving lines. The left hand accompaniment is marked with *f* (forte) and *p* (piano). Pedal markings (Ped.) are present below the left hand staff.

Sixth system of musical notation. The right hand continues with complex chordal textures. The left hand accompaniment is marked with *f*, *ff*, *sf*, and *fff* (fortississimo). Pedal markings (Ped.) are present below the left hand staff.

C. CZERNY.

Allegro molto. M. M. $\sigma = 96$. (σ 96 to 120.)

(A) $\frac{4}{2}$ $\frac{4}{2}$ $\frac{4}{2}$

(B) $\frac{2}{12x}$

No. I.

ossia.

8^a

fp *cres:* *fp* *cres:*

8^a

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Le Réveil du Printemps

AWAKENING OF SPRING.

J.J.Voellmecke.

Prelude.

POLKA-CAPRICE.

Moderato.

Pod.

Pod.

✱

3.

rapido.

cadenza.

Tempo di Polka.

rit.

P

5

* Fed.

* **Род.**

* **Pod.**

* Pod.

crés.

Pod.

✱

✱

✱

Pod.

✱

✱

1

Pod

Pod

Pod

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8-----

Ped. * *Ped.* * *Ped.* * *Ped.* *

8-----

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Giocoso.

First system of musical notation. The treble staff contains a series of chords and single notes, some marked with 'x' and fingerings (1, 2, 3, 4). The bass staff features a steady eighth-note accompaniment. Pedal markings 'Ped.' and asterisks '*' are placed below the bass staff.

Second system of musical notation. The treble staff continues with chords and notes, including a 'cres.' (crescendo) marking. The bass staff maintains the eighth-note accompaniment. Pedal markings 'Ped.' and asterisks '*' are present.

Third system of musical notation. The treble staff features more complex chordal textures. The bass staff continues with the eighth-note accompaniment. Pedal markings 'Ped.' and asterisks '*' are used.

Fourth system of musical notation. The tempo/mood changes to 'dolce.' (dolce). The treble staff has a 'mf' (mezzo-forte) dynamic marking. The bass staff has a 'Ped.' marking. The system includes various fingerings and articulation marks.

Fifth system of musical notation. The treble staff continues with complex chords and notes. The bass staff has a 'Ped.' marking. The system concludes with a double bar line and repeat signs.

A musical score for the song "The Rose Tree". The score is written for piano (p) and includes a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a treble and bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the vocal line. The score is divided into two systems, with a repeat sign at the end of the first system.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 7/8. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings. There are also some performance instructions like "Ped." (pedal) and asterisks. The score is divided into measures by vertical bar lines. The first measure has a 7/8 time signature. The second measure has a 7/8 time signature. The third measure has a 7/8 time signature. The fourth measure has a 7/8 time signature. The fifth measure has a 7/8 time signature. The sixth measure has a 7/8 time signature. The seventh measure has a 7/8 time signature. The eighth measure has a 7/8 time signature. The ninth measure has a 7/8 time signature. The tenth measure has a 7/8 time signature. The eleventh measure has a 7/8 time signature. The twelfth measure has a 7/8 time signature. The thirteenth measure has a 7/8 time signature. The fourteenth measure has a 7/8 time signature. The fifteenth measure has a 7/8 time signature. The sixteenth measure has a 7/8 time signature. The seventeenth measure has a 7/8 time signature. The eighteenth measure has a 7/8 time signature. The nineteenth measure has a 7/8 time signature. The twentieth measure has a 7/8 time signature. The twenty-first measure has a 7/8 time signature. The twenty-second measure has a 7/8 time signature. The twenty-third measure has a 7/8 time signature. The twenty-four measure has a 7/8 time signature. The twenty-fifth measure has a 7/8 time signature. The twenty-six measure has a 7/8 time signature. The twenty-seventh measure has a 7/8 time signature. The twenty-eighth measure has a 7/8 time signature. The twenty-ninth measure has a 7/8 time signature. The thirtieth measure has a 7/8 time signature. The thirty-first measure has a 7/8 time signature. The thirty-second measure has a 7/8 time signature. The thirty-third measure has a 7/8 time signature. The thirty-four measure has a 7/8 time signature. The thirty-fifth measure has a 7/8 time signature. The thirty-six measure has a 7/8 time signature. The thirty-seventh measure has a 7/8 time signature. The thirty-eighth measure has a 7/8 time signature. The thirty-ninth measure has a 7/8 time signature. The fortieth measure has a 7/8 time signature. The forty-first measure has a 7/8 time signature. The forty-second measure has a 7/8 time signature. The forty-third measure has a 7/8 time signature. The forty-four measure has a 7/8 time signature. The forty-fifth measure has a 7/8 time signature. The forty-six measure has a 7/8 time signature. The forty-seventh measure has a 7/8 time signature. The forty-eighth measure has a 7/8 time signature. The forty-ninth measure has a 7/8 time signature. The fiftieth measure has a 7/8 time signature. The fifty-first measure has a 7/8 time signature. The fifty-second measure has a 7/8 time signature. The fifty-third measure has a 7/8 time signature. The fifty-four measure has a 7/8 time signature. The fifty-fifth measure has a 7/8 time signature. The fifty-six measure has a 7/8 time signature. The fifty-seventh measure has a 7/8 time signature. The fifty-eighth measure has a 7/8 time signature. The fifty-ninth measure has a 7/8 time signature. The sixtieth measure has a 7/8 time signature. The sixty-first measure has a 7/8 time signature. The sixty-second measure has a 7/8 time signature. The sixty-third measure has a 7/8 time signature. The sixty-four measure has a 7/8 time signature. The sixty-fifth measure has a 7/8 time signature. The sixty-six measure has a 7/8 time signature. The sixty-seventh measure has a 7/8 time signature. The sixty-eighth measure has a 7/8 time signature. The sixty-ninth measure has a 7/8 time signature. The seventieth measure has a 7/8 time signature. The seventy-first measure has a 7/8 time signature. The seventy-second measure has a 7/8 time signature. The seventy-third measure has a 7/8 time signature. The seventy-four measure has a 7/8 time signature. The seventy-fifth measure has a 7/8 time signature. The seventy-six measure has a 7/8 time signature. The seventy-seventh measure has a 7/8 time signature. The seventy-eighth measure has a 7/8 time signature. The seventy-ninth measure has a 7/8 time signature. The eightieth measure has a 7/8 time signature. The eighty-first measure has a 7/8 time signature. The eighty-second measure has a 7/8 time signature. The eighty-third measure has a 7/8 time signature. The eighty-four measure has a 7/8 time signature. The eighty-fifth measure has a 7/8 time signature. The eighty-six measure has a 7/8 time signature. The eighty-seventh measure has a 7/8 time signature. The eighty-eighth measure has a 7/8 time signature. The eighty-ninth measure has a 7/8 time signature. The ninetieth measure has a 7/8 time signature. The ninety-first measure has a 7/8 time signature. The ninety-second measure has a 7/8 time signature. The ninety-third measure has a 7/8 time signature. The ninety-four measure has a 7/8 time signature. The ninety-fifth measure has a 7/8 time signature. The ninety-six measure has a 7/8 time signature. The ninety-seventh measure has a 7/8 time signature. The ninety-eighth measure has a 7/8 time signature. The ninety-ninth measure has a 7/8 time signature. The hundred measure has a 7/8 time signature.

Repeat from the beginning to ♪ then go to Finale.

FINALE.
leggiero.

FINALE.
leggiero.

Ped. * **Ped.** * **Ped.** * **Ped.**

This musical score is for 'The Song of the Lark' by George Gershwin. It is a piano solo in 3/4 time, marked 'Moderato'. The score is written for a grand piano with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The piece begins with a piano introduction marked 'p' and a tempo marking 'Moderato'. The main melody is in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final chord and a fermata.

To Victory

QUICKSTEP.

Nicholas Lebrun.

Energio ♩ = 126.

The musical score for "To Victory" is a quickstep in 2/4 time, composed by Nicholas Lebrun. It begins with a tempo marking of "Energio" and a metronome indication of 126 beats per minute. The score is written for piano and bass, featuring a variety of musical notations including dynamics (ff, p, mf, f, sf), articulation (accents), and fingerings. Pedal points are indicated with "Ped." and asterisks. The piece concludes with a final cadence.

8

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and a repeat sign at the end.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and a "Ped." marking.

Cantabile.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and "Ped." markings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and "Ped." markings.

1. 2. pomposo.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings, "ff" dynamics, and "Ped." markings.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings, "ff" dynamics, and "Ped." markings.

First system of musical notation. Treble and bass staves. Treble staff begins with a *ff* dynamic and contains a series of chords and a melodic line with fingerings 1, 2, 3, 4, 5. Bass staff contains a series of chords. Pedal points are marked with 'Ped.' and asterisks.

Second system of musical notation. Treble staff begins with a *f* dynamic, followed by a *p* dynamic. It includes a *Trio.* section and a *Cantabile.* section. The bass staff contains chords and a melodic line with fingerings. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5. Bass staff contains chords and a melodic line with fingerings. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5. Bass staff contains chords and a melodic line with fingerings. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation. Treble staff contains a melodic line with fingerings 1, 2, 3, 4, 5. Bass staff contains chords and a melodic line with fingerings. Pedal points are marked with 'Ped.' and asterisks.

Sixth system of musical notation. Treble staff begins with a *dolce.* dynamic, followed by a *p* dynamic, and ends with a *f* dynamic. It includes a *Trio.* section and a *Cantabile.* section. The bass staff contains chords and a melodic line with fingerings. Pedal points are marked with 'Ped.' and asterisks.

ff

ff

Ped.

This system contains the first two staves of music. The right hand features complex sixteenth-note passages with various fingerings (1-5, 2-5, 3-5, 4-5) and accents. The left hand provides a harmonic accompaniment with chords and single notes. The first staff ends with a fermata and a star mark.

p

p

mf

f p

Ped.

Ped.

This system contains the third and fourth staves. The right hand continues with sixteenth-note patterns, including triplets and fingerings. The left hand has a more active role with eighth-note accompaniment. The system concludes with a pedaled chord and a star mark.

mf

f p

mf

f p

Ped.

Ped.

Ped.

Ped.

This system contains the fifth and sixth staves. It features a variety of dynamic markings and articulations. The right hand has many slurs and fingerings. The left hand includes several pedaled chords. The system ends with a pedaled chord and a star mark.

mf

f p

ff

ff

pomposo.

Ped.

*

Ped.

*

Ped.

*

This system contains the seventh and eighth staves. The tempo marking "pomposo." appears above the eighth staff. The music becomes more rhythmic and accented. The right hand has many slurs and fingerings. The left hand includes several pedaled chords. The system ends with a pedaled chord and a star mark.

ff

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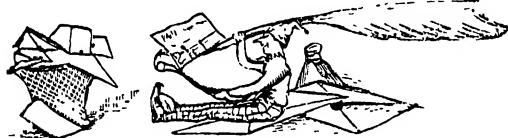
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"ANDREW," *New York*.—When we spoke of the party's enterprise we did not mean to endorse him in reference to anything else. We believe in "giving the devil his due," is all. By the way, they say the devil is very enterprising and active!

"SUN-FLOWER," *Boston*.—We gave our views of the "aesthetic" craze in an article in the REVIEW some months ago. The whole business seems to have "petered out," as the miners say out west—i. e., "way out west, you know." Send on your productions and we shall use them, if we can.

JENNIE L., *Chicago*.—You will still have time to get the subscribers for the metronomes. The fact is, they take so well that the publishers are thinking of making them a standing premium. Whether they finally conclude to do so or not, the present lot will last through July. Still, you should not delay. "A bird in hand," etc.

"ALMA," *Decatur, Ills.*—The name of Mass comes from the closing words of the service: "Ite, missa est!" How the term was first adopted we do not know. Some Catholic ecclesiastic might possibly give you more details on that subject.

"OSCAR," *Highland, Ills.*—How often ought a piano to be tuned? Whenever it gets out of tune. On an average, say every three or four months will be enough for an ordinary piano ordinarily used. No definite rule can be given, however, other than that we have given above, to tune whenever necessary. Deaf people can have a piano in good "tune" for an indefinite period; if you are "blessed" in that way you can save the price of tuning.

A HUNGRY lawyer who was dining out at a hotel shoveled the food into his mouth with a knife until he accidentally cut his mouth, which was observed by a wag opposite, who bawled out: "I say, Mister, don't cut that hole in your countenance any larger, or we shall all starve." [This could not have happened in England, for they are not civilized enough there to eat with their knives.] N. B.—We expect some English paper to quote this remark as proof positive of the state of American civilization; to all such we wish to say that we carry thirteen bowie-knives and twenty-four revolvers, day and night.

A Prominent Lawyer's Opinion.

In one of our New England exchanges we observe that Wm. T. Filley, Esq., of Pittsfield, attorney-at-law and ass't judge police court, and late county commissioner, was restored to perfect health and activity by the use of St. Jacobs Oil. He had suffered with rheumatism for years intensely; but by the recent use of the remedy he was, as stated, completely cured, and says the Oil deserves the highest praise.—*Springfield (Mass.) Republican*.

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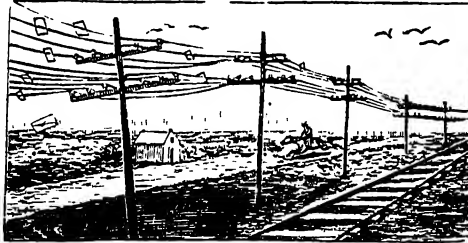
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CORRESPONDENCE.

BOSTON

Boston, June 15th

Better luck than I thought! I supposed that at this time I should be listening to the braying of the circus band and boring myself and your readers with the heavy light operas of the summer garden. Instead of this, the after-week of the concert season is of unexpected richness. We have the circus band and the summer garden, but we have also some concerts of excellent standard. Chief among these were the two given by Materna. Under her maternal care the musical desert of June has blossomed as the rose, the people came back from the watering places, and your correspondent has something to write about. In New York I thought her only a fair success. In Boston I think her a marvel. This is not accented by the atmosphere, nor by the beans, nor by a Hubert's pride, but because she sang a programme of her own choice, in a hall of reasonable size. One might as well sing on top of the pyramids as in the 7th Regiment Armory of New York.

I had a long talk with Materna, and she strikes me as a more earnest artist than any singer I have met since Parepa. Her great desire is to give German opera in America next season, with a thorough, well-appointed troupe. She is delighted with the country and the people here, and gives autographs with a vigor that is worthy of a better cause.

If I were to judge her as a vocalist I should be doing her an injustice. She has no marvelous notes in *altissimo* no wonderful *staccato*, no stupendous rapidity, no electrifying trill, she has a soul for music, an adequate technique, and a most broad and majestic voice, combined with dramatic intensity and perfect phrasing. In hearing her one forgets the singer and thinks only of the music. Yet, in an aria from Rhenish hero voice soared over the heavy instrumentation with an ease that at once justified Wagner's choice of her to create his roles. Her dramatic power in the first grand aria of Leonora in "Fidelio" was thrilling enough, and would have been a great triumph if the orchestra had not wandered round in a mystifying manner. The horns broke in a manner that suggested the horns of a dilemma, and the wood wind raised a mild hurricane of its own. The cause must have been a lack of rehearsal, since in the other numbers the work was much better.

The tenor Cnidus was not in best voice, but made a hit with Siegmund's song, from *Die Walkure* (Winterstürme), and was free from all the affectations which afflict the modern tenor—and his audience. Mr. Remmert sang very finely save in the upper register, where his tones became somewhat cloudy.

Next in interest to the above concerts may be ranked the one thousandth concert of the New England Conservatory of Music. This occasion brought out almost all the chief professors of that music school, and the array of names formed what a circus manager would call "a dazzling galaxy of aggregated talent." Without using such magnificent hyperbole, I will let the names of the participants tell their own story. They were C. N. Allen, W. F. Apthorp, Otto Bendix, J. D. Buckingham, G. W. Chadwick, G. Dannreuther, A. De Seve, H. M. Dunham, L. C. Elson, S. C. Fisher, Wulf Fries, H. Hartmann, J. H. Howe, S. R. Kelley, B. J. Lang, F. H. Lewis, F. F. Lincoln, J. C. D. Parker, A. W. Swan, A. D. Turner, C. H. Whittier, S. B. Whitney, all professors of the institution. I need not dwell upon the performance but may say that the great music hall was packed to the doors. But since that concert several other names have been added to the faculty. You will recollect that I unfolded to you the plan which was brewing a few months ago. This has now come to fruition, a great, new building has been purchased, and on September 14th, 1882, there will open in Boston the largest music school in America, if not in the world. The new New England Conservatory of Music (excuse tautology) will be rather a university than a mere music school. It is to embrace in its studies every branch of musical tuition, even some of the less taught ones, such as orchestration, ensemble playing, normal teaching, classes, etc., and also schools of dramatic action, oratory, languages, fine arts, English branches, and so on, down to gymnastics, will be included within its limits. I shall give further details as the work approaches completion, but can briefly say at present, that Dr. Lewis Maas, of the Leipzig Conservatory, joined its faculty last week; two other great European celebrities are earnestly contemplating a departure from Germany and England, for this field of labor, and several others will be heard from before the end of this month. The recitals of the institution have been especially numerous recently, but I may not dwell upon them save to say that they were given by Messrs. Maas, Parker, Bendix, Elson, Lewis, and others.

The Boylston Club gave its final concert May 15th, and drew out its usual large audience. Gonnod's Galia was the *pièce de résistance*. The female chorus sang gloriously, and the male and mixed choruses were scarcely less excellent. The novelty of the concert was an instrumental septet for piano, strings, and trumpet, by St. Saens. I was disappointed in it. It had the old-fashioned suite style, and used gavotte and minuet rhythms unsparingly. A bit of fugal work in the first movement was the best part. Gonnod's Motet lost somewhat by a thin soprano and a wheezy organ (which was finally omitted), and the absence of orchestra.

Bignoli has given a concert here to introduce his new Ave Maria. He has made this composition in the most ideal Italian school, and we are not for the words I should have taken it for a fine serenade. The tenor still sings well, but uses his voice with great caution.

I attended a pleasant social gathering of musicians this week which may result in a permanent benefit to music here. Mr. Lang hit upon the scheme of sending out invitations to several pianists who were good sight readers, to come together at Chickering's warerooms. When they arrived they found five grand pianos arranged in a semicircle, and a large amount of Bach's concerted music. During the evening nearly every one took part in the rendering of some of these works. Such compositions are generally impracticable for either public or pri-

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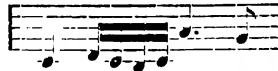
vate use, and were it not for such a plan as this, could scarcely
become known to the average student, or even artist. I should
be very glad if this informal meeting might start a Bach society
here. A string quartet could be added, and a perfect mine of
musical wealth unearthed.

CHICAGO.

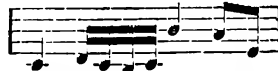
CHICAGO, June 24, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW.—Since my earliest
childhood (how poetical) I have ever longed to become an ac-
tor, a musician, a newspaper man, or anything at all connected
with public life, and my greatest ambition has always been to
have a chance to say or write something that somebody else
could hear or read. Not actuated by a desire of becoming
famous or making a fool of myself, no; only not to be a total
nonentity in this world. I preface my letter thusly to some-
what excuse the length of it, and also to dispel the idea that I
am doing this for "money." Money! Why, I don't care any
more for a five dollar bill than a man cares for his life! But
this is not what I am engaged for, and will now plunge head-
long into.... "Zenobia." I presume you have heard of it and if
you have not heard it, so much the better! We have heard it,
and still we are not happy. To fully understand it, is too col-
lossal a mastodon undertaking; that is why I will only tell you
what I particularly noticed and what my authority, the audi-
ence, did on this occasion. There are two sides to every stone
fence, so there are to Pratt, alias Silas G. Wagner. He knows
how to master orchestration, but he can not invent a melody.
The whole work is somewhat heavy, full of brass, and it takes a
great deal of patriotism or personal friendship to get ones
enthusiasm above zero. Two composition, the "Slumber song,"
and the "Weary Heart," created quite a stir in the audience,
but this was really all, the rest could not even move a hand.
Though the author is a bitter enemy of Wagner, whom he
abuses in every way (the last time on the occasion of the May
Festival in the columns of a little sheet, called the *Indicator*),
he does not refuse to appropriate some of his ideas, and the well-

Known theme from "Rienzi,"



etc., runs in this shape



through a whole act in every conceivable shape and haunts you
like a troubled conscience, you take it home and go to bed
with it, and there are others like it. The chorus was weak, espe-
cially the male part. Miss Hennings (Zenobia) sang well
(Miss Cary being and posed). Miss Litta, acceptably, Charles
Knorr, very well, also, Mr. Clark. Taken altogether, it is a
great effort, and Mr. Pratt certainly deserves the acknowl-
edgment, that he has worked hard and carried out such an under-
taking.

The Music Teachers' National Association will hold the
sixth annual meeting at Hensley Hall early in July (2d to 5th,
I believe). The programme contains seventeen essays, but no
music. Prof. E. M. Bowman, of your city, will read one on
"Formation of Piano touch."

I mentioned above the name of a little paper published here,
called the *Indicator*. It is ostensibly devoted to music and the
drama, but really seems to delight in using its columns to kill
home enterprise. Our Church Choir Company, composed of
Chicago singers, mostly amateurs, who performed "Pinafore" as
well, and better, than many a professional troupe, and will sing
"Patience" next week, has been hacked to pieces. *unpublished*
compositions are severely criticized, and young authors, who
need a little encouragement, are bulldozed into silence (but, I
am happy to say, without success). Why don't some of these
"critics" go and work for a living?

The summer season has opened at last. At Baum's Pavilion
(a summer garden), Mahm's Opera Company present, "Bo-
cacchio" and "Fatima." Theo. Thomas will be at the Exposi-
tion Building July 3d, for five weeks, the Germania Manner-
chor had a summer night's festival (ladies in fur cloaks and
indulging in hot punches) last Saturday, and the Church Choir
Company, at the Rink Theatre, keep, and have kept, us sup-
plied with music.

Our German singing societies have postponed their picnics
from one Sunday to another owing to the cold weather, and
the "Orpheus" will go to Blue Island to-morrow, rain or shine.

The REVIEW is taking a hold here, and each number is a
welcome visitor, everyone says it is the cheapest and best mu-
sical journal published. So does LAKE SHORE.

P. S.—Mr. Meyer, formerly with Moxter & Bahn of your
city, has made Chicago his home, and is with Mr. Read here
(formerly Read & Thompson, St. Louis). Mr. Benson has
opened a music store here.

NEW YORK.

NEW YORK, June 27, 1882.

EDITOR KUNKEL'S MUSICAL REVIEW.—At last the echoes of
the May Festival have died away, and I can not sum up the
general impression of the final result otherwise than by saying
that it amounts to little or nothing. The music we now have
also amounts to "little or nothing," and considering that fact
and the hot weather, I came very nearly begging to be excused
for this once.

A few scattering concerts have wound up the season, which
may now be considered as thoroughly ended. Of these, one
given at Froisher Hall as a benefit to Miss Hesch, one of S. B.
Hills' best lady pupils, revealed a pianist of more than ordi-
nary merit, and one who will, in time, make her mark. She
was assisted by several amateur musicians, among whom
Stains was the best. He sang "If I were a Knight of Olden
Time," and, for an encore, "Old Simon the Cellarer," in his
best style.

The summer gardens and concert halls are in full blast.
Among these, one of the most popular is the "Metropolitan
Alcazar," which you may know under its old name of "Metro-
politan Casino," where the lightest of light operas are being
played. Summer garden operas are not within the range of
criticism, so I let them pass. More interesting, from a musical
standpoint, have been the performances of the Gipsy band at
Koster and Bial's. This band, under the leadership of Farkas
Landler, who plays the violin with much expression, consists
of fifteen performers, who look very picturesque in their uni-
form of scarlet and navy blue, trimmed with gold. They play
without notes, after the manner of all Gipsy Bands. This is
said to be the only band of the sort that has ever visited this
country, and as so much has been said and written about

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Gipsy music, Hungarian music, etc., there was quite an interest aroused which translated itself into large attendances. There are some pretty loud whispers that the band is not altogether genuine, that is to say, that although the majority of them are Hungarians, they are not Gipsies. Be that as it may, they are well worth listening to, and should your readers have an opportunity to hear them, I would say to them "Do not miss the chance."

I hear rumors that the large sheet started here a few months ago, with Weber's money, is not as "solid" as it might be—that Weber is finding the fun of constantly putting up money rather expensive—but I can not trace these rumors to anything definite, and perhaps that with those who start them "The wish is father to the thought." As the French say *Vous verrons.*

This letter has one merit—and I fear but one—its brevity. Perhaps the heat will expand it on the road, however, if so, it will be robbed of its only redeeming feature.

IL TROVATORE.

MUSIC IN ST. LOUIS.

WHAT will the musical exhibit at the next St. Louis Fair amount to? This is a question we now put to the officers of the Fair Association and to the different music dealers of the city, because it is a question which they alone can answer, and one which ought to be answered now. The fact stares us in the face, that while other exhibits have, from year to year, increased in interest and importance, the exhibits of musical merchandise have gone from bad to worse. That various causes have contributed to this result is evident, nor have we (with the thermometer up in the nineties) any disposition to treat of these causes exhaustively, but there is one cause which, above all others, has brought about that result, namely the want of proper facilities for exhibition, and this is a two-fold want, and a want of proper exhibition rooms, a want of a proper system of exhibiting. Heretofore, the exhibits of musical instruments have been scattered through Mechanical Hall, where the tramping of numberless feet, and the hum of countless voices, the clatter of sewing machines, and other mechanical devices, have made a confused din in which the poorest instrument sounded quite as well as the best. As if to make the place as near a bedlam as possible, the different exhibitors seem to have vied with each other in drowning out each other's music, and a five-dollars-a-day-banger has been put on a par with the best available players. The result has been that the musical, and especially the piano exhibits, have been shunned rather than sought, and this rightly enough.

The Fair Association ought to set aside one of its buildings (one or two were unused last year) for musical exhibits, do away with all premiums—which the dealers do not want—and which, as everybody knows, are awarded in the most haphazard manner, give each exhibitor ample space, and assign to each certain hours during which they may give recitals or concerts at their different stands, while absolute silence shall be demanded and enforced (under penalty of exclusion from the exhibition) at all the other stands.

Managed in this way, the musical exhibits would be a real attraction, and exhibitors, manufacturers as well as dealers, would increase in number, while the exhibits themselves would gain in size and importance. If the Fair Association do not do that of their own motion, we believe it will if the music dealers of the city will unite in making the request. There is no reason why a music hall should not be made as interesting as the "Art Hall" has proven to be in the past, and more so—for where one is interested in pictures, twenty are interested in music. Now who will move in this matter?

The music of the last month has been altogether of the open air variety. At Ulm's Cave (some six feet above the level of the street), and at the Pickwick, two opera troupes of the light order have given light opera to fair audiences. The attempt at the Park Theatre proved a failure, and the performances there have been discontinued. Last, but not least, the St. Louis Grand Orchestra, at Schneider's Garden, has given two concerts each week to large and increasing audiences. The performances of this organization have been highly creditable. The orchestra is minus three or four first-class players whose services it had last year, but those who have taken their places are rapidly learning to fill them. Mr. Mayer shows consummate skill in the arrangement and composition of his programmes, making them at once popular and artistic. To all our St. Louis readers, we would say: If you have friends visiting you from a distance, you can not make them spend an evening more agreeably than listening to the music of the Grand Orchestra on some Tuesday or Friday night, and if you have not been there yourself, do not fail to go at the first opportunity, both for your own sake, and to encourage this enterprise which is the musicians' own, not that of Mr. Schneider or of any outside party. Several arrangements by Mr. Mayer, of different compositions (notably "Beads of Champagne," published some time since in the REVIEW), have not established, but strengthened, Mr. Mayer's claim as a master of effective orchestration.

The orchestra plays best the most difficult pieces of its repertoire—this indicates some inattention in the easier selections against which it should guard in the future—skill and attention are necessary in the simplest matters as well as the most complicated, if the best results are to be attained.

By the way, the new music pavilion in Schneider's Garden, said to be a *fac simile* of that in the Champs Elysees, Paris, is a complete success, and adds to the resonance of the orchestra in a marked degree.

The French National Fete, of the 14th of July, will, this year, be celebrated by the French of St. Louis by music, speeches, fireworks, etc., at Anthony & Kuhn's garden. It is to be hoped the last year's folly of open air solos, amid the noise of a moving multitude, and calls for "water!" here and there, will not be repeated, though we hear that it will probably be. Two successive experiences, and two successive failures, ought to convince any one that such a thing is impracticable.

On Tuesday, July 20th the Excelsior Quartette, composed of Messrs. Branson, Hazard, Sailer and Carl Friedrich, will give a concert at Schneider's Garden, in connection with the St. Louis Grand Orchestra, on which occasion they will sing Dr. Voerster's vocal quartette waltz, "Love's Rejoicing." This will be the first public presentation of this composition.

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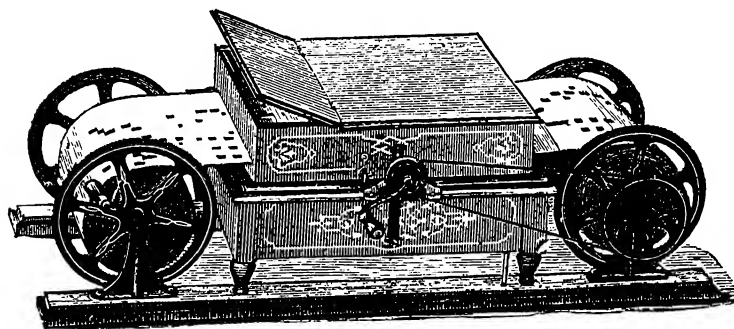
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PERTINENT AND IMPERTINENT.

Does Benson find Chicago a good place to sleep in?

Did the stock-yards reporter of the *Missouri Republican* and St. Louis correspondent of *Music and Drama* ask Mr. Karst, some weeks ago, "where old Cremona, the violin maker, lived?"If *Music and Drama* has such a correspondent in St. Louis, what must we think of the character of its correspondence from less important points? It may be "very slim," but is it substantial?

If, after soliciting an exchange, we should write to it that we wished to be paid at a reduced rate for our own paper, people would think we were very hard up, wouldn't they? That's just what we think of a certain New York publication, which boasts of being found on every news-stands (N. B., even where the stand receives but one copy a week, there is one copy to be seen there all the time), and which politely requested us to help it to the extent of three dollars. Did we do it? We'd like to know who did?

"Nancy" dear Would five dollars' reward and no questions asked bring information of the whereabouts of that pocket-book?

Why have not some of the enterprising music publishers published a Guitau Funeral March? If not too late, why not re-christen some of those written for Garfield?

WHAT THEY SAY OF OUR METRONOME.

From PROF. WILLIAM SIEBERT, the eminent composer, teacher, etc.

McCUNE COLLEGE, LOUISIANA, MO.,
May 27th, 1882.

Messrs. Kunkel Bros., St. Louis:

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From CARLYLE PETERSILEA, the great pianist and principal of the Petersilea Academy of Music, Elocution, and Languages

BOSTON, June 17, 1882.

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Respectfully, CARLYLE PETERSILEA.

From L. C. ELSON, Boston's most renowned critic, author of "Curiosities of Music," "Home and School Songs," editor of *The Score*, *Musical Herald*, etc.

ROCKLAND, ME

MR. I. D. FOULON—Dear Confrere—Allow me to give you hearty thanks for the excellent portable Metronome which Kunkel Bros. have sent me through you. It is of course an application of the old French invention (*Etienné Louhe et al.*, last century), but while their discovery was impracticable because of its awkward shape, etc., this arrangement makes it of real assistance to every musician, and will probably make it universally useful. It certainly is accurate and its principle scientific.

Yours, sincerely,

LOUIS C. ELSON.

From the author of "Vita," "Love's Rejoicing," etc."

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ENG. VOERSTER, M. D.

PROF. A. J. WILKINS, the eminent teacher of Bridgeport, Ct., wrote us in date of June 20, as follows

I tried your Metronome with my Metzel, and I thought that from 126 to 160 it was not as accurate as the rest of it which seems perfectly so. It is certainly a very handy thing for a musician to have in his pocket.

I like your REVIEW extremely well. It is well worth the money without any premium. It is the best publication of the kind I have ever seen, and I hope it will continue to be. Every one I have shown it to agrees with me.

Yours, truly,

A. J. WILKINS.

To this we replied, asking him to test the two Metronomes by the watch, and report, promising that he would then have a Metzel's Metronome for sale cheap. We have just received the following answer

I have tested the Metronomes by the watch and find that my Metzel is faulty and yours correct. I therefore take back all I have said and acknowledge yours to be perfect. I am more pleased with it every day.

Yours, truly,

A. J. WILKINS.

BRIDGEPORT, CT., June 27, 1882

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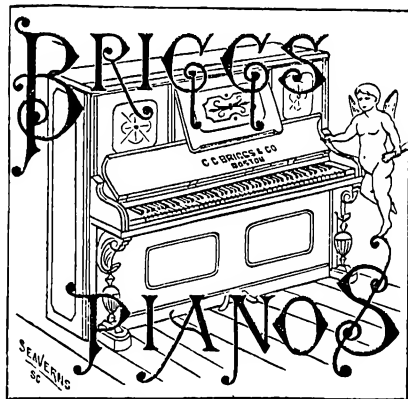
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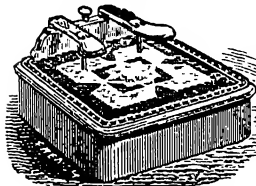
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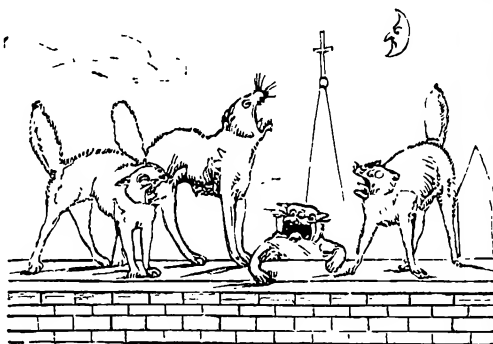
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COMICAL CHORDS.

It rains alike on the just and the unjust—and on the just mainly because the unjust have borrowed their umbrellas.

ASKED of a widow "What has struck you most in the course of your existence?" "My husband," she replied simply.

"How does painting agree with my daughter?" asked an anxious parent. "It makes her too red in the face," replied the teacher.

A CHICAGO reporter has got after three citizens of that town who are "degraded and blistered scabs on the wart-polluted branches of life."

AN innocent person asked an editor the difference between prose and poetry, and the editor replied that prose was read. —Norristown Herald.

A POET wrote of his departed love, "We will hallow her grave with our tears," but the wicked printer set it up "We will harrow her grave with our steers."

A CHINAMAN thus describes a trial in our courts. One man is silent, another talks all the time, and twelve wise men condemn the man who has not said a word.

IDA LEWIS has saved two members of a brass band from drowning. The mitigating feature, says the Oil City Derrick, is that she didn't know what they were until she had yanked them out.

OLD PETE's wise-t remark "Ef de descendents ob de rooster what crowed at Peter was ter make a noise ebbery time a he is told dar would be sich a noise in de world dat yer couldn't heah de hens cackle."

THE man who "woke to ecstasy the living lyre," is notified that it would have been just as well if the living har had been left to slumber on. We have enough living hars now. What the world needs is a few dead ones.

"Is it true," she writes, "that all the funny men are sad?" "Heaven bless you, Annie, no, they are not. But the people who read their funny pieces, Annie, they are sad." "Ah, yes," theirs is the sorrow that mocks at sympathy. —Burdette.

ROBINSON (after a long whist bout at the club)—"It's awfully late, Brown. What will you say to your wife?" Brown (in a whisper)—"Oh I shan't say much, you know. 'Good morning dear,' or something of that sort. She'll say the rest."

SCHOOLMISTRESS—Now, Matilda Ann, look up and tell me what first caused the fall of man. (No answer.) You are very stupid, after having just read all about it. What fruit was it? Matilda Ann—Please, marm! please, marm! orange peel (Howls heard)—Fur.

"I THREW this off in ten minutes," softly said the poet, placing a manuscript on the editorial table. The editor said that when it came to speed no long-haired poet should distance him, so he threw it off in less than ten seconds—off the table into the waste basket. —Dublin Journal.

"WELL my little fellow," said a philanthropic old gentleman, as he patted a gammon on the head, "what do you expect to be when you grow up?" "I'er going to be a song-and-dance man, I am. I've just got nineteen different steps down line. I say, mister, han't you got a kid what'll go in with a feller an' make up a double elog?"

WE ran across a man the other day who was traveling for pleasure. "But," said we, "you do not seem to be having such a hilarious time." "No, certainly not. I am not traveling for my pleasure. I am traveling for the pleasure of my wife." "Oh, so your wife is with you, is she?" "No, sir, she is in New York." —Laramie Boomerang.

TOMMY was a little rogue, whom his mother had to work hard to manage. Their house in the country was raised a few feet from the ground, and Tommy, to escape a well-deserved whipping, ran from his mother and crept under the house. Presently the father came home, and hearing where the boy had taken refuge, crept under to bring him out. As he approached on his hands and knees Tommy asked, "Is she after you, too?"

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"THIS is the dearest spot on earth to me," sighed the chap who had been raising the pile on the strength of a "king full," and found out too late his opponent held four horrible looking "knaves." [We suppose this means something nice. We do not understand it, but we found it in the columns of *Brainard's Musical World*, whose editor makes it his chief business to give good advice to the young, and there is here, undoubtedly, some great moral lesson concealed.]

"It wasn't!" exclaimed Mr. Sanders, indignantly. "You see, I did not say a word at all." "How'd she find out, then?" asked one of the party. "Why, I went home and she asked if it was me. I told her it was. Took the chances on that, you know. Then she asked me if I'd been drinking. I told her no. And there I stopped. Never said another word." "But you say she caught on somewhere. How was it?" "Just a blunder I made. When I told her I hadn't drank anything, she was satisfied, but when I come to get to bed I put on my overcoat instead of my night-shirt. And that excited suspicion."

FOHR'S "MUSIC ELECTROGRAPH."

At the last meeting of the Musical Association, on Monday afternoon, June 5th, says the *Musical Trades' Review*, of London, Mr. T. L. Southgate read a paper on "Attempts that have been made to record Extemporaneous Playing." After pointing out that this form of the art was deserving of serious consideration, some of our greatest musicians having given out—according to the testimony of listeners—their most inspired thoughts when playing impromptu, Mr. Southgate dwelt on the want of an apparatus to record correctly such fleeting ideas (when worth preserving), and gave a short *resumé* of what mechanicians had already done to supply this want. After this he explained Herr Föhr's apparatus, which has already been described at length in these columns, and the machine was examined and its workings tested by some of the members present. Its operation is as follows: A long register, containing as many contact sliders as there are keys, is placed over the end of the pianoforte key-board, no screws or attachments being necessary. Each slider rests on its proper note, and on depressing a key or keys the sliders fall and allow what electricians term a complete circuit to be made between the battery and the marking mechanism. This latter consists of a series of platinum styles, each one in connection, through an insulated wire, with its correspondent note on the pianoforte. A clockwork arrangement drives a small cylinder, which carries between it and the row of styles a band of paper four inches wide. This paper, which is stored on a revolving drum, in its passage through the apparatus, becomes saturated with a chemical solution. It is also ruled with the usual lines of the treble and bass staves, dotted lines being added above and below for the ledger notes. The instant a key is struck a bluish line is stained in its proper position on the music stave analogous to its place on the piano key-board. This line is caused by the current running through the moistened paper and decomposing the solution with which it is impregnated. The white notes of the piano appear as thick lines, while the marks standing for the black notes are thinner. The stain continues to be made so long as the note is held down, and the time values of the notes are therefore exactly indicated by the length of these lines. On depressing by the foot a pedal—as one naturally beats time—the position of the bar lines is indicated on the paper strip by marks.

It will be seen from this description that though the apparatus is of a simple character, it will write down anything that can be played. It has no magnets or elaborate mechanism, its mode of working resembling that adopted by Bain & Cassell in their chemical telegraphs. There is little difficulty in the composer or his amanuensis transcribing its musical shorthand into ordinary notation for revision or publication—if worth either. In this hard working age such a labor-saving piece of mechanism may be of value to the composer with little time to spare to set down his ideas in the ordinary slow way at his desk.

THE POPULAR NOTION OF "ROMEO AND JULIET."

THE popular idea of the play of "Romeo and Juliet" is that it is a story of two innocent loving each other, yet by untoward fate kept asunder, owing to the rivalry of their respective families. What, however, are the facts? Romeo is a young gentleman who is always fancying himself in love. The passion is eternal, but the object varies. He has been pestered all his life about his adoration of a certain Rosaline. No sooner does he see Juliet than she replaces Rosaline in his heart. With Juliet he gets on better than with Rosaline, but had it not been for the stratagem of the friar, and for his own reckless folly when he is told that she is dead, in a month later, he would probably have met some other fair one at a ball, and Juliet would have been deserted in her turn. As for Juliet, she is what her father calls her, a baggage. If she is a representative of female virtue in Verona, one can not help asking, what female vice was in that city? Romeo and Juliet see each other for the first time at a ball. They are mutually attracted to each other, before either has heard the other speak. Their flirtation is of the most pronounced kind, for after interchanging a few words they incontinently kiss each other. That very evening Romeo scales the wall of old Capulet's garden, and finds Juliet on a balcony informing the moon of her love. Romeo feels that his lines have fallen in facile ways. They vow eternal fidelity, etc., and Juliet makes an assignation to marry him on the next day. She can not, however, even wait for the promised hour, and at early morning sends messages to her adorer by her nurse. They meet, and at once induce a friar to marry them. In the evening Romeo climbs up by a ladder into Juliet's room. Then comes the news that she is to marry Count Paris. Romeo kills Tybalt in a brawl. Juliet declines to marry two men in a week, and by a mischance the two lovers commit suicide.—*London Truth*.

AN Englishman has invented a way of sawing a murderer's head off with a hot wire, electrically heated. It is not an entirely new invention, however. In this country a little wire-pulling has often caused an office-holder's head to fall into the basket.—*Burlington Hawkeye*.

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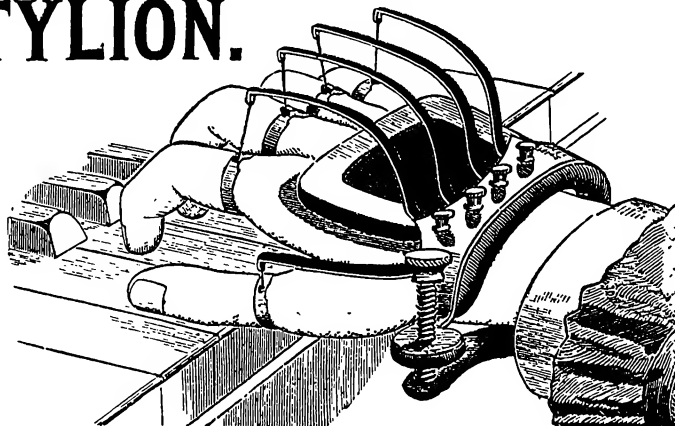
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MAJOR AND MINOR.

ETELKA GERSTER will open the new Pesth, Hungary, Opera House, which cost 6,000,000 florins.

A memorial tablet is to be placed in Westminster Abbey to the memory of Michael William Balfe.

FRANZ RUMMEL gave a piano recital at St. James Hall, London, June 9th, and greatly pleased his audience.

A DUTCH oratorio, *Moses op den Nijl*, by Emil Wambach, was recently performed by the Schoolpenning, Antwerp.

MAD. THERESE DEVRIENT, widow of Eduard Devrient, the historian of the German stage, has died at Karlsruhe.

DR. LOUIS MAAS has completed his series of piano recitals, and has everywhere met with the reception to which his eminent talents entitle him.

DR. HANS VON BULOW, who has just completed his Scandinavian concert-tour, has been nominated an honorary member of the Royal Swedish Musik-Akademie.

BOSTON thinks it is getting more than its share of pianists and trembles when it thinks of the many thousands more who long in Germany to reach its hospitable harbor.

THE remarkable work by Victorin Joncieres, "La Mer" (The Sea), has been executed with great success at Bordeaux. It is being played in every large city in France.

It is said that 8,630 singers from all parts of Germany have already announced their intention of taking part in the German *Sängerfest* to be held at Hamburg in August.

"*Memories Russe*," is the title of a series of pieces published by Pond, of New York. The name is neither Russian, English, French, German, Italian, Spanish, or Dutch. What is it?

M. A. GUILMANT'S organ concerts of high-class music at the Paris Trocadero, are meeting with conspicuous success, the enormous hall being filled to overflowing whenever he plays.

THE devil seems to more than hold his own upon the operatic stage; a two-act opera, *Un Bacio al Diavolo*, by A. Sauvage, of Florence, has been produced at the Asintheatro Fenice, Trieste.

SEND to Nicholas Lebrun (whose pleasant phiz appears in another column) for a copy of his "musical puzzle." It will be sent free, and may be a source of instruction as well as amusement.

HERR NEUMANN has concluded arrangements for a visit to America with his German opera company early in 1883, to perform the "Ring of the Nibelung," and other of Wagner's operas.

MME. JULIE RIVE-KING'S concerts in San Francisco have been a complete (and we may add, a deserved) success. Mme. King's position as one of the great pianists of the world is an assured one.

MADAME PATTI, it is said, has discovered a tenor in an Italian shoemaker. She declares "his voice is so extraordinary that even that of Mario would have seemed of small account by comparison."

AN interesting concert, devoted entirely to the works of Vieuxtemps, was lately given in Paris by M. Jeno Hubay, a favorite pupil of the great violinist and his successor as teacher at the Brussels Conservatoire.

ANTON RUBINSTEIN is in Moscow, where he will conduct the three Orchestral Concerts given by the Society of Music. He returns in June to Peterhof to finish a grand ballet, which will be published in the autumn.

THE biennial prize offered by the city of Paris for the best symphonic composition was this year awarded to Messrs. Paul and Lucien Hillemecher, for their composition "Lorelez." There were thirteen competitors.

ELEN TOURJEE, manager of the New England Conservatory of Music Boston, says the *American Art Journal*, has ordered 100 pianos from Decker & Son, which are to be used in the new \$700,000 Conservatory now being built.

FABIO CAMPANA, the well-known composer of songs in the Italian style, who died not long since in London, left his widow in straitened circumstances. Efforts are being made in London to raise a fund for Mme. Campana.

THE "Nibelung's Ring," under the management of Herr Neumann, has been a failure in London, in spite of the fact that London contains a very large German population, which was expected to give it a hearty support.

NO LESS than 1,320 settings to a "Hymn for the Germans of Austria," have, according to the *Wiener Zeitung*, been submitted to the Prize Jury, who, however, have rejected them all, and the award still remains to be competed for.

WHENEVER I think of God, I can only conceive him as a Being infinitely great and infinitely good. This last quality of the divine nature inspires me with such confidence and joy that I could have written even a *Miserere* in *tempo allegro*.—Haydn.

MR. JOHN ZUNDEL, who was at one time organist at the Central M. E. Church here, and for years at Plymouth Church, Brooklyn, died May 21st, in Cronstadt, Germany, where he went a few years ago, his age incapacitating him for active work.

HERR ANGELO NEUMANN has leased the Berlin National Theater from the 1st of October next to the 1st of May, 1883, for the purpose of making it exclusively a Wagner Theatre. He will give "*Nibelungen Cycleus*," *Tristan und Isolde*, *Lohengrin*, and if possible, *Parsifal*.

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MASINI, the tenor, a native of the little town of Forli, Italy, being resolved to give the inhabitants an operatic treat such as they never before enjoyed, produced *Les Huguenots*, with a cast which, besides himself, included Turroli, Torsella, Mami, and Vassili. Drigo officiated as conductor.

MME. MAERNA sailed from New York, for Germany, June 10 h. She went direct to Bayreuth to be present at the rehearsals of "Parsifal," prior to its representation next month. She is to assume the part of *Kundry* by Wagner's special request. She will likely return to this country next year.

MR. AND MRS. BRUNO OSCAR KLEIN, assisted by Mrs. Zimmermann, Miss Maggie Stillwell, Miss Clara Birge and Dr. George Bock, gave an excellent concert at the Quincy Opera House, on the 22d ultimo. Mr. Klein, who is a very competent judge, uses the Hallet & Davis pianos at his concerts.

ROE STEPHENS, of Detroit, called at the office of the REVIEW recently. He said he astonished Schnuck at Balmer's, by telling him that he neither drank, smoked, nor swore. Schnuck has been with Balmer many years, and he did not think it possible for a music dealer to be free from such "small vices."

THE fiftieth anniversary of the first production of Donizetti's *Elisir d'Amore* was celebrated on the 19th ult. at the Teatro delle Varieta Bergamo. Sig. Logheder wrote a hymn for the occasion. On the stage was a bust of Donizetti surrounded by flags and crowned with laurels, while before its base was strewn wreaths and flowers.

GEORGE CONLY, the basso of the Kellogg Concert Troupe and Herman A. Rietzel, its pianist, were drowned by the capsizing of a boat in Spordford Lake, near Chestersfield, N. H., on May 26th. Conly left a wife and children in not the best of circumstances. A benefit concert since given for them in New York has netted a handsome sum.

WE walk here, as it were, in the crypts of life; at times, from the great cathedral above us, we can hear the organ and the chanting choir, we see the light stream through the open door, when some friend goes out before us, and shall we fear to mount the narrow staircase of the grave that leads us out of this uncertain twilight into eternal light?—*Longfellow.*

L. C. ELSON is "catching it" right and left for his recent article in *Music and Drama* on Boston musicians. Some unreasonable people even blame him for not writing up people long since dead, forgetting that dead people don't pay to have their pictures put into papers, and that Elson was working for a paper that wants and needs money. We think he did remarkably well.

MRS. JOSEPHINE NEAVE, the deservedly popular music teacher of Salisbury, N. C., gave a concert, with her pupils, assisted by Messrs. W. H. and E. B. Neave, and Mr. F. P. Meroney, at the Opera Hall, Salisbury, on June 7th. The programme, of twenty-eight selections, though long, was interesting throughout and rendered in a manner that was creditable alike to pupils and teacher.

AT the annual reunion of the Alpha Zeta Society of Shurtleff College, the piano music was furnished by Mrs. Mills and Miss Merchant. Each of the ladies played one solo and the two together played a duet. Miss Merchant's selection was "Dreaming by the Brook," *Goldbeck*, and was very nicely rendered. Mrs. Mills, who was formerly organist at Dr. Brooks' church in St. Louis, is the leading pianist in Upper Alton, and, of course, did full justice to her selections.

A PIANO cover from the college at Grinnell, Iowa, which was recently torn down by a cyclone, was found thirty-five miles away from the place—the piano to which it belonged has not yet been found. It will probably be discovered intact in some farmer's back yard, and then the maker, whoever he may be, will pay a premium on the original price, and exhibit the instrument as the only make that could have placated the demon of the storm.

A most interesting event lately was the sale at the Hôtel Drouot, Paris, of M. Savoye's collection of 214 musical instruments, dating from the 15th, 16th, 17th, and 18th centuries. Among them may be mentioned the small piano given by Gluck to J. J. Rousseau, and afterwards the property successively of Gretry and Nicolo Isouard, Maria Louise's piano, also, figured in the list. The Paris Conservatoire purchased a number of the instruments for its museum.

CHICAGO, June 25th, 1882.

MESSRS. KUNKEL BROS., St. Louis, Mo.
GENTLEMEN—The pocket metronome sent me is quite an ingenious invention, and after a thorough trial, I find it equal to any made, and much more convenient. Every music teacher should procure one. Yours truly, GEO. SCHLEITFARTH.

Author of "Careless elegance," "Come again, days of bliss," "Who will buy my roses red," etc.

IT is said that the first piano made in the United States was that manufactured by Benjamin Crehorne, of Milton, in 1802. It was an apprentice of Crehorne's, Alphons Babcock, who constructed an iron frame for a square piano as early as 1821. In 1820, according to D. J. Hopkins, the piano historian, an improvement for a similar object, to compensate for changes of temperature affecting the strings, was patented in London by James Thom and William Allen.

THE piano on which Gluck composed his "Armida," which was probably as good as any of the great composers of the last century ever saw, was made in 1772. It was exhibited as a suggestive curiosity in the London Exposition of 1862, and was thus described: "It was four feet and a half in length and two feet in width, with a square sounding-board at the end, the wires were little more than threads, and the hammers consisted of a few piles of leather over the head of a horizontal jack working on a bridge."

FRIEDRICH VON FLOTOW, the composer of "Martha" and "Alessandro Stradella," celebrated his seventieth birthday on April 27. The Vienna Hoftheater, where "Martha" was first brought out in the year 1847, commemorated the event by a festive performance of that opera in the presence of the veteran composer. Flotow has written a number of operatic works (besides overtures, chamber-music, and numerous songs), but it is with those above mentioned that his popularity will always be associated. He resides at present at Darmstadt.

THE thirtieth annual commencement of the Columbia Athenaeum, Maury County, Tenn., took place on June 15th. The musical part of the programmes of commencement week, shows good judgment in selection and arrangement. The school makes almost a specialty of music, and is provided with competent instructors. The John B. Brown gold medal for improvement in music, was awarded to Miss Ava C. Pleasant. Miss Pleasant appeared in "Sonata in D," *Diabelli Op 31*, and in *Melotte's Grand Fantasia on "Il Trovatore"*.

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SPECIALTIES!

HANS VON WOLZGGEN, the able exponent of Richard Wagner's later music-dramas, has just published a "Thematic Guide through the Music of 'Parsifal,'" intended for the use of non-musicians, similar to the same author's introduction to the "Nibelungen" trilogy. The work is prefaced by some interesting remarks concerning the legendary sources whence Wagner has derived the materials for his new opera-drama. A second edition of the pianoforte score of 'Parsifal' has already become necessary, and is about to be published.

SINGING AND HEALTH.—Dr. James Atleek, of London, in a lecture on "A Cold," says "It is pleasing to think that the teaching of singing is now so general in our schools, as its bearing on the promotion of health is most important, but it should be practiced at home as well as at school, and by grown persons as well as by children, provided, of course, they are in good health. I can not help thinking that if there were more singing there would be less coughing. The practice of singing assuredly tends to the nutrition of the lungs and the development of the chest."

THIS, from Earl Marble, of the Boston *Folio*: "Joseph Cook is on his way back to Boston. Boston's lines are not cast in pleasant places lately. Emerson and Longfellow are dead, and Joseph Cook on his way back here. 'O Chronos! this is too bad of you!'" Considering that Joseph Cook has done more for true philosophy in the last five years than Emerson ever did in a life time, we can not understand the meaning of this editorial sneer, unless indeed the haziness of some of our friend Marble's jokes make him "wondrous kind" toward the mistiness of the writings of the "sage of Concord." As for us, we stand by Joseph Cook and "the clear."

THE following artists have been announced to take part (alternately) in the forthcoming "Parsifal" performances at Bayreuth, viz.: Herlen Vogl, Jagar, Winkelmann, and Gudehus (*Parsifal*), Mesdames Brandt, Materna, Maltin (*Kundry*), Herlen Scaria, Siehr, Riechmann, and Fuchs (*Gurnemanz*). The part of *King Amfortas* will be rendered by Herr Hill, and that of *Klingsor*, the magician, by Herr Kindermann. Hof-Capellmeister Levi will be the musical director, and the chorus-singers will be those of the Munich opera. King Ludwig of Bavaria is to be sole spectator at the general rehearsal preceding the performances.

"SOME wiseacres say, possibly, that there are no organs in heaven," says Dr. Talmage, who "would not be surprised if God, who made all the mountains and hills, and owns all the forests and metals of the earth, could make harps, and trumpets, and organs." If organs are to be there, we venture that pianos will compete with them. But, will such instruments be of terrestrial or celestial make? Dr. Talmage ventures that God will make them himself. A Chicago man once made bold to declare that the instruments used up there are of a Baltimore make, but his belief rested only upon a dream, and was left unchallenged by the champions of rival houses.—*Ex*

M. AMBROISE THOMAS' opera "Francoise de Rimini," in its somewhat revised and modified condition, has been frequently performed at the Paris Grand-Opera during last month. With reference to this work, Signor Capponi, writing to the *Perseeranza* of Milan, cites no less than eleven operatic works founded upon the same episode in Dante's "Inferno," all of which have been composed during the present century, viz.: by Borgatti (1827, at Genoa), Mercadante (1829, at Madrid), Generali (1829, at Venice), Quilici (1831, at Florence), Staffa (1831, at Naples), Demasini (1841, at Milan), Canetti (1843, at Venice), Frachetti (1857, at Lisbon), Marcarini (1871, at Milan), Cagnoni (1871, at Turin), Goetz (1877, at Mannheim)—the latter, however, having been left incomplete by the composer.

UNDER the heading of "Letters from Spain," a correspondent of the *Augsburger Allgemeine Zeitung* states the following: "The subject of Mozart's opera 'Don Giovanni' is founded on an actual occurrence, the scene of which was the town of Seville. The hero's name was Don Juan Tenorio, and the *Commendatore*, whom he killed in combat, was buried in the chapel of a Franciscan cloister at Seville, where a monument was erected to him. There also was interred Donna Ines, Don Juan's wife, the *Elvira* of the opera. The cloister was subsequently destroyed by fire, but the statues still exist, and are to be seen in the garden of the Duc de Montpensier. They are, unfortunately, in a somewhat mutilated condition. The monument of the *Commendatore* does not, however, represent that personage on horseback, but reclining full length on a sarcophagus."

MR. ALFRED H. PEASE, the eminent pianist who was on a visit to St. Louis in the latter part of May and beginning of June, suddenly and mysteriously disappeared from his hotel on Monday morning, the 5th of June, leaving all his baggage behind. A rumor has been extensively circulated that Mr. Pease was upon a spree, but from the best information at our command, we feel sure that the report was, to say the least, much exaggerated. He was last seen by his St. Louis friends on Friday night, when he complained of feeling unwell, but was perfectly sober. But little information was obtained from the hotel employees. His friend, Herman S. Pretorius (with Story & Camp), has taken possession of his baggage, and has been untiring in his efforts to find him, but although the entire police and detective force of the city have been on the case, no clue to his whereabouts has been obtained. Mr. Pease is about fifty years of age, has iron gray hair, is about five feet eight inches in height, and weighs about one hundred and sixty pounds. His friends very much fear that he has been foully dealt with. This is certainly one of the most mysterious disappearances of the age.

MR. R. B. GREGORY, the well-known buyer for Lyon & Healy of Chicago, has just returned from an extended trip through England, France, Switzerland, and the German Empire, having expended upwards of one million francs in purchasing the latest and best novelties and standard musical goods the foreign market affords. There are few names more thoroughly identified with the business progress of the country than the firm name of Lyon & Healy, of Chicago, Ills. In the year 1864 these gentlemen went to Chicago from Boston, where they had arisen from comparative obscurity to positions of prominence, and established a music business on a small scale at the corner of Washington and Clark streets. The enterprise displayed by the firm gained for it the confidence of larger institutions of a like character in the east, through the medium of which unlimited credit was allowed. Year by year their trade has developed, and year by year Messrs. Lyon & Healy have been obliged to seek more commodious quarters until they have now the largest and most thoroughly equipped institution of its kind on the continent. Their trade is not confined exclusively to the west, in the north, south and east this house supplies the trade. The foundation upon which the reputation of the firm is established is indestructible, for upon its banner is emblazoned the word "integrity."

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SMITH AND JONES.

Smith—Are you toney, Jones?
Jones—Why—what do mean?
Smith—Do you belong to the West End Club?
Jones—Do you?
Smith—No sir—ee—I pay my debts, I do.
Jones—Is it "toney" not to pay one's debts?
Smith—Yes, old boy, that's the tone in St. Louis, now. Didn't you hear about Madder and the toney West Enders?
Jones—No—what is it?
Smith—Well, you know Madder leads the Pickwick orchestra, and he's a fellow who puts on no extra airs, but knows his business, he's not the fellow to beat time for an orchestra of one base drum. Well, the "toney" West End Club, they wanted to have a little "blow-out," and so they arranged with Madder to give them the music after the regular performance at the Pickwick. So he and his boys played for the "toney" club from eleven until two in the morning. They were liberally treated to three rounds of beer. In due course of time, Madder sent in his bill, \$36 00, for twelve men. Then the club thought that was outrageous, and claimed the musicians had drunk eighteen dollars' worth of beer—that's at the rate of fifty cents a glass; then Madder got madder'n a wet hen, and he wrote the fellows that he always paid his bills—sent them eighteen dollars for the beer and told them he'd make them a present of his services and those of his men.

Jones—Took the \$18 00?
Smith—I guess so.
Jones—Didn't pay the bill?
Smith—Of course not!
Jones—And you, you villain, you ask me if I belong to that crowd? Take this, and this—(Knocks Smith down; Smith rises; they clench. Policeman appears and takes them in tow.)
Jones—(To Policeman) I'm a gentleman, I am, and he called me names—he asked me if I was toney—like the West End Club.
Ereunt

UNCLE MOSE owns several small shanties on Galveston avenue, which he rents out, but one of the tenants is rather slow in coming up with the rent. So old Mose had to make him a pastoral visit. Just as he was coming away from the house old Mose met Jim Webster.

"Jim," said the old man, "which am de fastest trabeler you eler heard tell about?"
"Dey say dat de ray of light trables more den 200,000 miles a second, but I nebbey timed it myself," replied Jim.
"Dar's a man in Galveston what can gib de ray ob light fifty yards start and beat it de wust kind."

"G'wan, ole man. Lyrin' is ketchin', and I hain't been vaccinated since de wah."

"Hit am yess so an' I tole yer. Gabe Snodgrass, what owes me feur munt's back rent, can outtrabble de light."

"Did yer see him do it?"
"I went to de front doah, and jes as his wife opened de front doah I seed Gabe slide out de back doah. 'Is Gabe at home?' says I. 'He's done gone to Houston,' says she. Hit am fifty miles to Houston, and he must hab made de trip while I was a lookin' at him slide out de back doah. Jes fetch on yer ray ob light, and ef it don't hab to hump itself to catch up wid Gabe Snodgrass when I comes for de back rent, den I'se a fool—dat's all."

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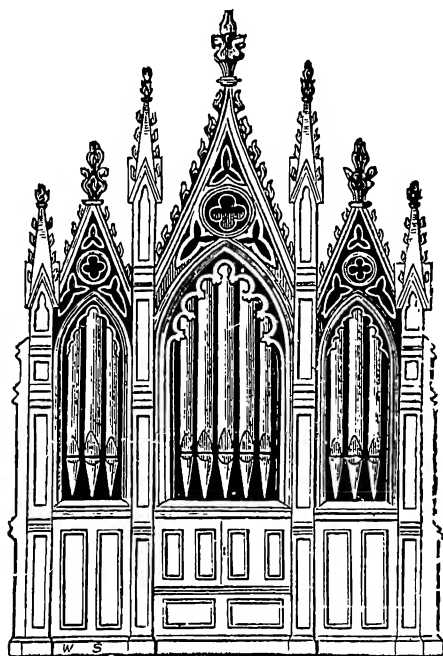
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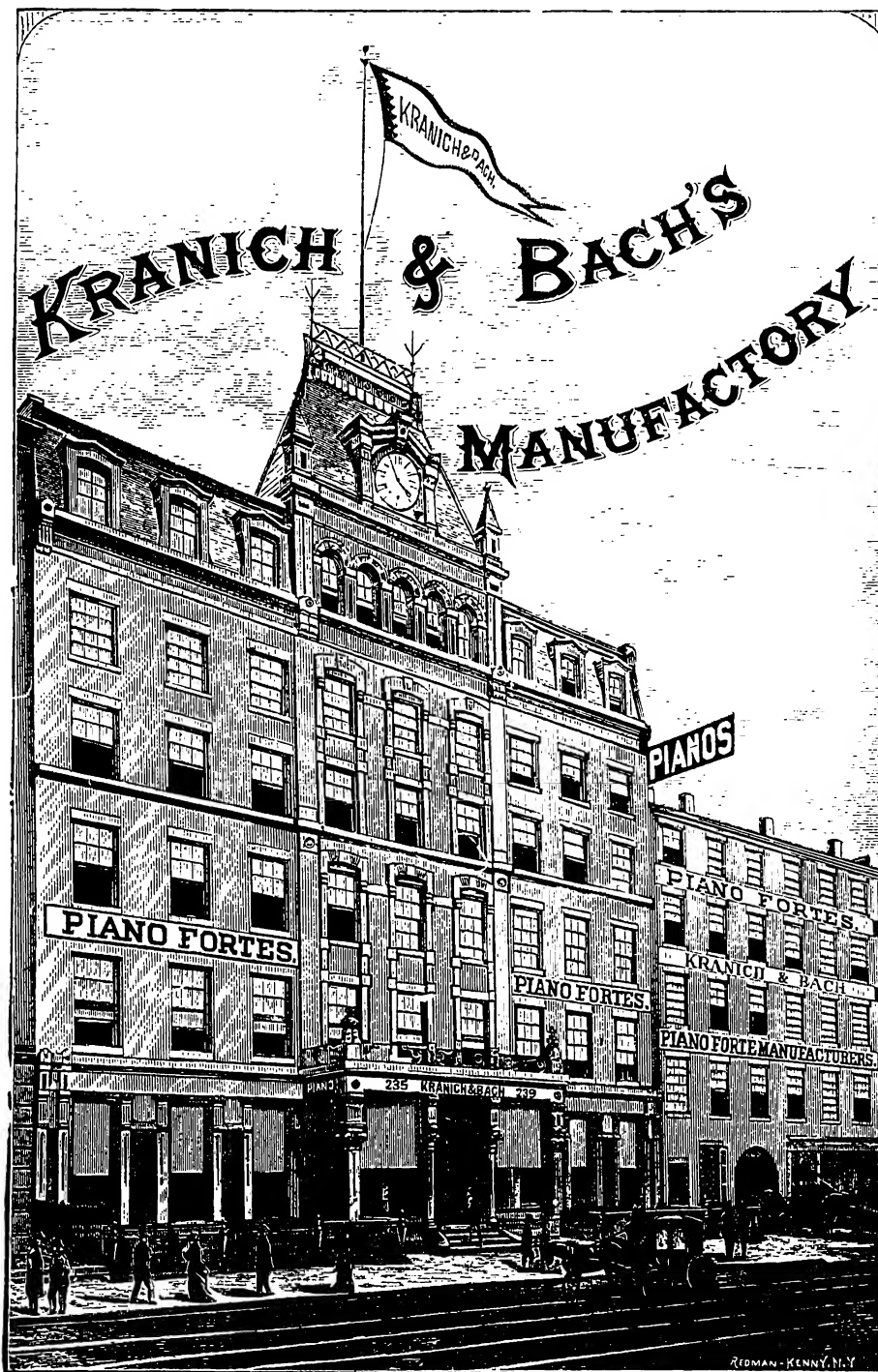
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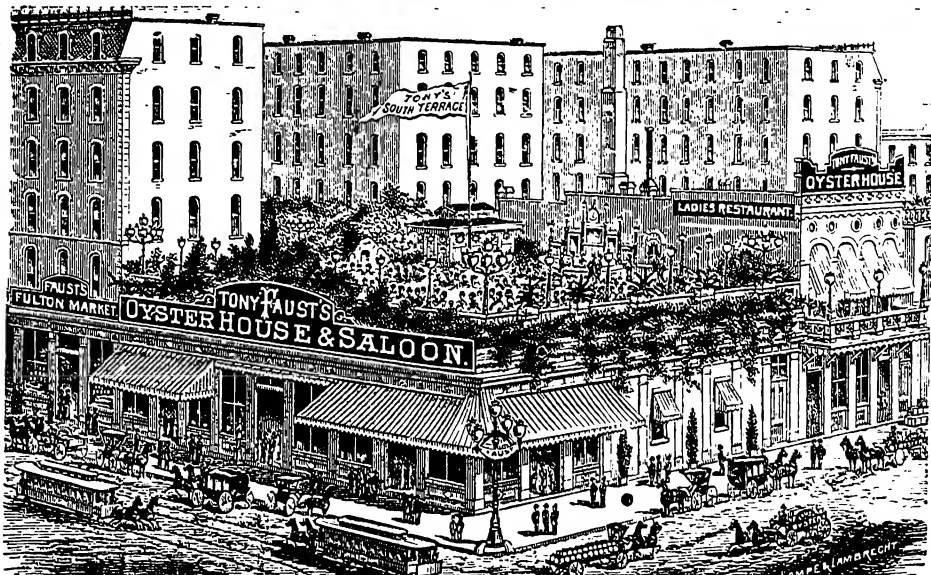
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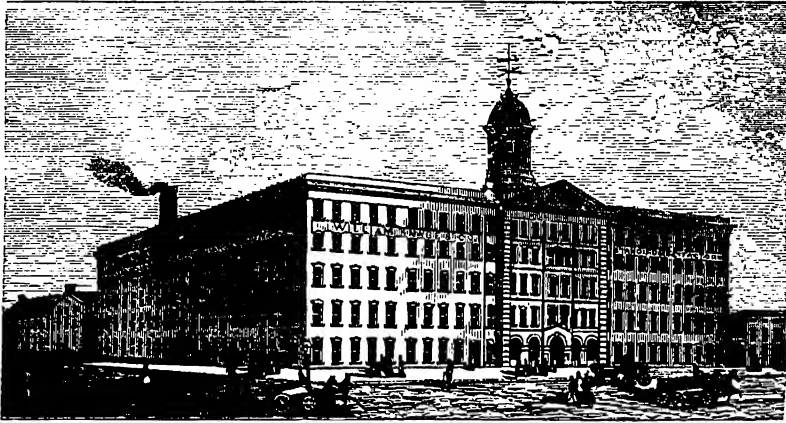
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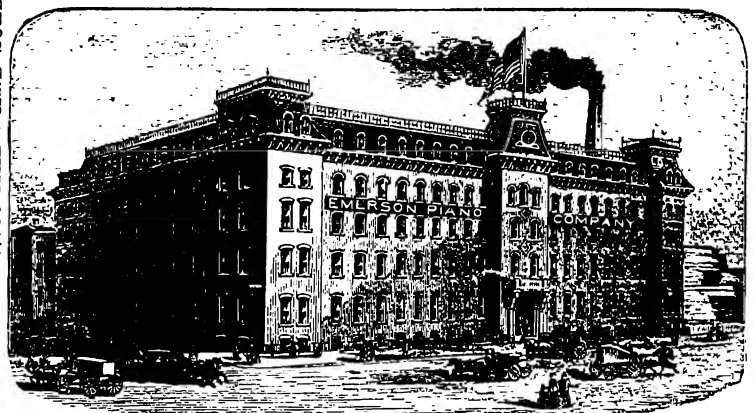
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